

# MUSICAL AMERICA

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BY JOHN C FREUND

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## Radio Develops Into Great Art Factor

New Star Rises on Musical Horizon  
in Artistic Growth of  
Broadcasting

By DEEMS TAYLOR

ONCE before I wrote at considerable length concerning radio. That was about three years ago, and while the details of my argument elude me, I distinctly do remember proving conclusively that radio broadcasting was a passing fad, that as soon as the radio manufacturers had sold a few thousand more sets the craze would die, and that the whole business would be over in about three years.

At that, I was partly right. Three years have passed, and the whole business is over—over with a bang. The prediction, so freely made by this and other prophets, that it would be financially impossible for the broadcasters to continue indefinitely giving the public free concerts, has not been fulfilled. Not only do the free concerts continue, but they are constantly increasing in elaborateness and improving in quality. For radio suddenly proved to be an immensely profitable advertising medium, not only to radio manufacturers, but to all others as well. Small wonder, in a country where upwards of 27,000,000 people are estimated to listen in nightly over 6,000,000 receiving sets.

### Has Come to Stay

Radio has come to stay, and will, I think, be a highly important factor in our musical life. Just how it will affect the other branches of the performing music field it is still a bit early to say. I doubt if it will "kill the concert business," as some of its more dismayed critics are fond of remarking. It will probably restrict the concert field, for with free concerts at its disposal the public is certainly not going to pay to hear any but the best and most popular artists; even that is a prospect that can be contemplated with a certain degree of equanimity.

But radio will never supplant the "in person" concert entirely, any more than the phonograph did, any more than photography supplanted painting, or the movies killed the spoken stage. The broadcast concert is a sort of sound photograph of the real thing. What it will do for music will be almost exactly, I think, what the black and white reproduction did for painting—act as a stimulus and reminder. The man who owns a photograph of the Mona Lisa does not lose all interest in seeing the Mona Lisa. On the contrary, he is much more likely to visit the Louvre to see it than is the man who has only heard about it. Once he has seen it, by the way, he will continue to cherish the photograph, as a reminder of what he has seen. The radio fan will respond in similar fashion, presumably, to concerts and recitals.

### Taking It Seriously

Radio is not only here to stay; it deserves to be taken seriously, much more seriously than it has hitherto been taken. Receiving sets have been improved to a point where they convey performed music with astonishing fidelity, volume, and purity of tone. The quality of the entertainment has risen steadily during the past two years, so that orchestras like the Philharmonic, the New York, Boston, and Chicago symphonies now broadcast their regular programs as a matter of course, while the world's greatest singers and instrumentalists

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## Nation-Wide Organization of School Musicians Leads to Great Chicago Meeting

ON pages 4 and 5 of this issue are published the first complete plans for one of the most far-reaching educational efforts on behalf of music ever undertaken in this country.

These plans, to be actively carried out by 14,000 supervisors over the country this winter, call for the first nation-wide organization of high school choruses and for a definite effort to elevate standards of musical appreciation and vocal art throughout the country.

In this issue are also published the plans of the National High School Orchestra, founded two years ago (there are now 45,000 high school orchestras in America) details of the quartet competitions, vocal and orchestral programs, and important features of the first biennial meeting of the Music Supervisors Conference to be held in Chicago next April.



Photo by Fernand De Guedre

ELISABETH RETHBERG

As "Elsa" in "Lohengrin," the Role She Will Sing at the Metropolitan on Monday Night Directly on Her Return from Europe.

## Garden Returns to Chicago Opera

CHICAGO, Dec. 14.—With the return of Mary Garden, Vanni-Marcoux and Fernand Anseau to the roster of the Chicago Civic Opera Company, the French repertoire was drawn upon for the first time this season. The Maeterlinck-Fevrier "Monna Vanna" was the work chosen for Miss Garden's return, always one of the most exciting events of the season.

It is only by a considerable stretch of the imagination that one can call the work an opera at all. Only "Loreley" of the current repertoire, has a score so utterly arid and undistinguished. And yet, such is the value of the drama, and such the potency of the personalities of Miss Garden and Vanni-

Marcoux, with Fernand Anseau to bring the furtive lyrical moments of the second act into relief, that "Monna Vanna" stirred the audience to one of the season's most spontaneous displays of enthusiasm.

Miss Garden's portrayal of the title rôle was rich in suggestiveness; mood merged into mood, with the art that conceals art, and yet excites by its very mastery. As for the voice, there were the usual clamorous and divergent opinions, but to one grateful listener, it seemed exactly as of yore: extraordinarily rich in its lower register, adroitly if not brilliantly managed at the top, and of penetrating expressiveness at all times. Miss

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## Menuhin Repeats Triumph on Concert Stage

Immense Fees Are Refused for  
Further Appearances of  
Boy Violinist

By HOLLISTER NOBLE

TO those individuals fortunate enough to pack themselves into Carnegie Hall last Monday night, the violin recital of Yehudi Menuhin must ever remain memorable. Once in a blue moon a great musical talent rises over the horizon. This eleven-year-old youngster, a phenomenal artist with a remarkable personality and the equipment and aplomb of an adult, is one of the great violin talents of the day.

It is just as well that this young genius is in excellent hands. Here are a few facts concerning his recital and his present status. Carnegie Hall was sold out one week before Menuhin's appearance. The audience was the largest ever crowded into the Hall. There were 300 chairs on the stage, police reserves were called out, but many individuals managed to enter the auditorium via fire escapes, cellar windows and the roof. Over 500 people were turned from the doors. Many celebrities stood throughout the program, and many were unable to buy standing room. The morning after his recital, according to authoritative sources, twelve wealthy patrons of music tried to engage Menuhin for private musicales—offering as high as \$5000 for an appearance. Every offer was turned down. The price of seats at his recital was maintained at one dollar to two dollars and a half, and the receipts were over \$6000.

### Celebrities Attend

Among those present were Mischa Elman's father, Saul Elman, Leopold Auer, Homer Samuels, Eleanor Painter, Harry Harkness Flagler, Mrs. Otto Kahn, Clarence Mackay, Paul Cravath, Louis Wiley, managing editor New York Times, Oswald G. Villard, editor of the Nation, Marianne Kneisel, Dr. Frank Damrosch and Otto Kahn.

Artistically, this concert was just as amazing. Menuhin played an appallingly difficult program. The offerings included the "Devil's Trill," Sonata of Tartini, Bach's Chaconne, Mozart's Concerto in D Major, No. 7, Chausson's "Poème" and Wieniawski's "Souvenir de Moscou."

The encores were Wieniawski's Scherzo-Tarantelle, Sam Franko's arrangement of an "Irish Lament" (played in manuscript for the first time), Joseph Achron's transcription of "La Romanesca" and at least two-thirds of the variations of Corcelli's "La Folia."

### Strong Magnetism

There is no need for extended critical comment here. Despite the mad scramble for standing room and some questionable aspects of mob psychology, there is no doubt, whatever, that Monday's audience realized and appreciated to the full, the rich significance of Menuhin's genius. The youngster's playing of the Tartini Sonata was not impressive,—relatively speaking. But his two most exacting works, the Bach Chaconne and the Chausson Poème (which should have revealed him merely as a prodigy with fine technical powers and immense mechanical capacities), actually revealed in its highest degree this boy's astounding sense of music. The magnetism of his art is enormous. It sweeps away a

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Jascha Heifetz, Who Returns to America and Will Give a Violin Recital in New York on Jan. 4.

## Sabata Registers Trooping Success

Goes Afield to Columbus and Is Well Received. Diva Made Music Doctor

COLUMBUS, OHIO., Dec. 14.—The Symphony Club of Central Ohio brought the Cincinnati Symphony to Columbus on Dec. 5 for its first concert outside the home city under the guest conductorship of Victor de Sabata.

The program included the César Franck Symphony, Moussorgsky's "Night on Bald Mountain," "Siegfried Idyll" by Wagner, and the "Rakoczy" March of Berlioz. The *bravours* demanded by the latter half of the program found temperamental response from the new conductor,—in fact he imparted not a little virtuosity to the symphony, giving melody the rein throughout in true Italian fashion. His animated reading found much favor with the majority of the audience, for whom it could hold no possible obscurities.

In the afternoon Vladimir Bakaleinikoff conducted a short program, including Ravel's "Mother Goose" Suite and the last two movements from Beethoven's Fifth Symphony, for an audience of more than 3500 school children. The proceeds of these afternoon concerts are to be used for the purchase of orchestral instruments for the public school orchestras.

### Schumann Heink's Farewell

On Nov. 30 Ernestine Schumann Heink said farewell to over 4400 Columbus admirers in what proved to be more of a function than a concert. She said it with all her old favorites, and with all her well-known charm. The city said it with every possible mark of affection, with flowers and letters and applause. The American Legion, through General Chauncey Baker, paid its respects. Capital University conferred its first degree of doctor of music upon her. President Otto Mees officiating. Pathé Pictures were there with lights and cameras. Governor and Mrs. Donahey were among the large number seated on the stage. Madame was in a good mood and had a response for everyone, and the enthusiasm of the audience matched the occasion.

Frances Stock Spencer, the newly-elected president of the Columbus Opera Club, announces the addition of eight new members. Mildred Ebert Evans and Louise Miller Yost are accompanists. The study sections will be in charge of Hertha Laufersweiler, Ramona Berlew and Robert Derringer.

ROSWITHA CRANSTON SMITH.

### Orlando Chooses Band Leader

ORLANDO, FLA., Dec. 14.—Jacob G. Moody has been selected to direct the Orlando Husar Pythian Band for this season. Mr. Moody was formerly conductor of the Amoo Grotto Band, in Rock Island, Ill.; P. P.

## Two Tenors Sing "Faust" In American Opera Night

WASHINGTON, Dec. 13 (By telegraph to MUSICAL AMERICA).—With the President and Mrs. Coolidge among those in attendance, the American Opera Company opened its brief Washington season in Poli's Theater last night with an excellent performance of "Faust" in English, the language in which all this organization's productions are given. Great enthusiasm was expressed for this "opera in the language of its audience."

The production was under the direction of Vladimir Rosing; the new sets were by Robert Edmond Jones, and the revised English text by Robert A. Simon, all of whom have carried out admirable conceptions of their tasks. Several innovations have been made by Mr. Rosing; two the use of *Fausts*, one for the aged philosopher and one for the young man; a male *Siebel*, and an entirely new idea of the character of *Mephistopheles*, are among them.

George Fleming Houston essayed the originally treated rôle of the Evil One with fine success, singing and acting with conviction and effectiveness. Patrick Killkelly sang the aged *Faust* and Clifford Newdall

the rejuvenated one, the latter revealing a voice of considerable sweetness and charm. Raymond Koch deserves nothing but praise for his handling of the difficulties of *Valentine*. The *Marguerite*, Natalie Hall, made especially winning usage of her *mezzo voce*. Edison Rise did well as *Siebel*. Brownie Peebles sang *Martha* with good effect. The chorus showed to advantage both visually and aurally. Frank St. Leger conducted with a sure and discriminating hand.

### Presented to President

Speaker Nicholas Longworth introduced Mr. Rosing to the President in the second intermission. The boxholders included the British Ambassador and Lady Howard, Speaker and Mrs. Longworth, Secretary Mellon, Secretary and Mrs. Hoover, Mr. and Mrs. Clarence M. Wooley of New York, Mrs. John R. Williams, Senator and Mrs. Edge, Mrs. Joseph Noell, Mr. and Mrs. Walter Denegre, Mrs. B. H. Warder, Mr. and Mrs. Irwin Laughlin, Mrs. Frank C. Letts, Mrs. Hennen Jennings and Mrs. James F. Curtis.

"Butterfly" is announced for this evening. D. DEMUTH WATSON.



Dorothy Speare, Appearing in "Mignon" with the National Opera Company in Washington.

## Young Orchestra Thrives in West

Rochester, Minn., Attains Goal With Symphonic Ensemble of Ability

ROCHESTER, MINN., Dec. 14.—More than 1,000 persons attended the first of a series of six concerts given recently by the newly organized symphony orchestra of this city, a project in civic enthusiasm of which Rochester is especially proud.

In a city of 18,000 this group of fifty-five members is a notable achievement. All the players are local musicians with the exception of eleven members of the Minneapolis Symphony, who come to Rochester for each concert. The second performance in the season was given Dec. 12.

Harold Cooke is conductor of the orchestra, which is known as the Rochester Philharmonic, and was instrumental in its organization. Mr. Cooke is familiar to music lovers as director of the Rochester Park Band, an organization which every year attracts a number of players from orchestras and symphonies of the country for summer engagements.

Mr. Cooke has always lived in Rochester, except during periods when he studied in Boston, in New York and in Vienna. As band director and one-time head of instrumental music in the Rochester public schools. Mr. Cooke knows the musical material in Rochester very thoroughly. Several years ago he organized a philharmonic orchestra, but it was not as complete as the present group.

### The Début Program

The début program of this year's orchestra included the March and Chorus from "Tannhäuser," the "Peer Gynt" Suite, the Overture to "The Merry Wives of Windsor" and Sibelius' "Finlandia."

Jacob Heidrich, who occupies a first chair in the violin section of the Minneapolis Symphony, is concertmaster of the Rochester orchestra, and was soloist at the first concert, playing the first two movements of the Bruch Concerto for violin in G Minor. Dr. Francis Richter, blind pianist and organist, a pupil of Leschetizky, Joseph Labor and Guilman, was soloist at the second concert, playing a Greig concerto.

Concerts are being held in the Chateau Dodge, Rochester's beautiful new theater. They are under the management of a local committee, of which Dr. Thomas B. Magath is chairman; members are Mrs. William C. MacCarty, Mrs. H. S. Plummer, J. A. Melone, F. F. Palen, W. W. Lawler and John Lentfer.

PEARL HAGENS.

### Talley in Savannah

SAVANNAH, GA., Dec. 13.—The Savannah Music Club presented Marion Talley in concert on Dec. 5 in the Auditorium before a capacity audience. Miss Talley was accompanied by Stewart Wille and assisted by John Corigliano, violinist.

## Schumann Heink's New York Farewell

The time: Saturday afternoon, Dec. 10.  
The place: Carnegie Hall, New York.  
The girl: Ernestine Schumann Heink.

IF this reporter had known beforehand how many exciting and chronic things would happen, he would have gone armed with one of this nice notebooks that reporters always carry on the stage, and so could have taken down all the laudatory speeches, word for word, and recorded every incident that contributed to an historic event.

But he wasn't bright enough to guess it, and the city editor hadn't warned him; so he had to get along as best he could without the traditional appliances.

"Every seat in the house was filled with a large and enthusiastic audience," once wrote a bubbling young newspaperman of a certain festive performance; and this statement is as good as any to indicate the size of Saturday's assembly. It might be amplified with statistics of how many stood as well; but there was so much to see and hear that counting noses would have been a waste of time and a misdirection of effort.

### A Farewell That Isn't

The occasion was technically called Mme. Schumann Heink's farewell concert in New York; but it was no such thing. No matter how many times Mme. Schumann Heink may stop singing, a concert of hers remains an imperishable experience. One cannot say "Good-bye" to it, because it doesn't go; it stays forever in one's mind and heart to inspire, to comfort, to encourage, to admonish and to instruct. Those who heard this particular recital will keep it with them always, and will hand on the value of it to their successors, so that in years to come singers, yes! and others, will say: "It was thus and thus that Schumann Heink sang." Mme. Schumann Heink cannot recall the priceless gifts she has bestowed, even if she would; her art, once met with, has too much the character of omnipresence to be susceptible of a genuine farewell.

### Sembrich and Soldiers

Part of this celebration was a duplication of what has taken place in many cities at similar welcomes. This reference is to the soldiers, representatives of the American Legion, who marched up the aisle and on the platform with the flag held high over their heads. Once there, they were joined by an official spokesman, who said the gracious thing very graciously and who presented the inevitable bouquet.

This signal for floral jubilation once given, ushers received full opportunity to demonstrate swiftness in cantering up with more and more blossoms. There was also a monstrous wreath. Few in the audience, had

seen a dignified little lady leave her seat in one of the front rows of orchestra chairs and herself hand up a sheaf of roses to the white-robed high priestess.

"Madame Sembrich," announced Mme. Schumann Heink, elongating a velvety "S" as she leaned over to accept the offering, whereupon the rolling applause mounted to an even higher crest.

Nor was this the only homage that one great artist paid to another. In the entire course of the afternoon, to one applauded more steadily than Mme. Sembrich. We have all seen the showy, noiseless applause that one prima donna may accord another, with hands that never quite touch but that are held prominently out whenever the colleague appears, only passively to fall when her back is turned. Mme. Sembrich's hand-clapping was not that kind. It clicked, and it was exactly as emphatic when Mme. Schumann Heink was temporarily absent from the stage as when she occupied the center thereof and could see who was doing what. And when Mme. Schumann Heink executed a long trill and marked the first beat of every measure all through it (that was in Ardit's Boledo), Mme. Sembrich's hands were employed with especial vigor.

### A Kiss For Damrosch

After Mme. Schumann Heink had saluted the flag and spoken of her love for soldiers, Walter Damrosch appeared—and who more appropriate than he?—as a deputy for Mayor Walker who was promptly somewhere else, to present a book which contained appreciative letters from the governor of every state in the union. Mr. Damrosch read aloud just one, from Governor Smith of New York, who referred to the "more than fifty years" of Mme. Schumann Heink's career.

"There must be some mistake here," gallantly interposed Mr. Damrosch with an affectionate smile, and the compliment brought swift reward in the form of a kiss.

There were further demonstrations, of course, and there was almost as much rising to collective feet as at a highly ritualistic religious service. The occasion was not to end without Madame saying, in a voice that was melody itself, how grateful she was to America, how she loved us, how she would teach gratuitously and how she hoped to find a real contralto voice. She was careful to draw a distinction between a contralto and a mezzo-soprano, and to hint that no girl could become a prima donna very quickly.

"There is no such thing as a prima donna, anyway," Madame added rather brusquely as she made one of her impermanent exits.

The coda for girls came later: "They must be sensible and stop powdering their noses and smoking cigarettes."

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# Victors in Final Radio Tests Announced

Nation-Wide Atwater Kent Trials  
Bring Prizes to Ten Young  
Singers

TWO happy young singers, a youth and a maid, left the National Broadcasting Company's new studio Sunday night the richer by \$5,000 in cash each, gold decorations, the promise of two years' tuition in a conservatory of music, and the distinction of having won the national radio contest sponsored by the Atwater Kent Foundation.

These justly proud musicians are Agnes Davis, soprano, age twenty-four, of Denver, and Wilbur W. Evans, baritone, age twenty-two, of West Philadelphia, Pa.

They competed Sunday night with eight other young singers who were chosen as winners of the districts from which they came. They have won these national honors in competition with 50,000 amateurs from all parts of the country.

Second prizes of \$2,000 and one year's tuition were won by Emilia da Prato, twenty, lyric soprano of San Francisco; and Ted A. Roy, twenty-two, tenor of Corvallis, Ore. Third prizes of \$1,000 and one year's tuition went to Marie Bronarzyk, eighteen, coloratura of Chicago, and Ben P. De Losche, Jr., twenty-two, baritone of Asheville, N. C. Fourth prizes of \$500 cash were received by Marie Healy, eighteen, coloratura of Manchester, N. H., and Harold A. Klanck, twenty-three, baritone of Flint, Mich. Fifth prizes of \$250 each were won by Mary Bowe Sims, twenty-three, coloratura soprano of Richmond, Va., and Libero Micheletti, twenty-two, baritone of Galveston, Tex.

## What They Sang

Miss Davis chose as her "finalist" song "Pace, Pace, Mio Dio" from Verdi's opera "La Forza del Destino," and Mr. Evans sang as a winning number "Le Cor" by Flegier.

The national committee in charge of the contest included Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, chairman; Mrs. Otto H. Kahn of New York, Louise Homer and Edward W. Bok.

The judges were: Mme. Homer, Reinald Werrenrath, Yeatman Griffith, Georg Ferguson, T. Tetius Noble, Vladimir Rosing, W. G. Hay and Pierre V. R. Key. The contest was broadcast during the regular Atwater Kent Hour, at 9:15 p. m., through WEAF and the National Broadcasting Company's Red Network.

Notable people over the country have sponsored this contest, lending their time and efforts to make the nation-wide project a success. In response to the call for fresh, natural voices, the 50,000 young men and women flocked to their respective state centers, and two were chosen from each state. These singers were eligible to participate in

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Wilbur W. Evans, Baritone, Winner  
in Radio Contest

# FEDERATION BOARD MEETS

EXTENSIVE plans for the future were revealed by Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, at the board meeting, held Dec. 5-11 in the Waldorf-Astoria Hotel, New York. Chairman of various departments, were represented in full force, and the sessions of this board of the largest musical organization in the world brought to Manhattan a group of officers and chairmen from almost every state in the Union.

Outstanding in the events which are to come is the Federation's great Biennial, which will be held in Boston in June, 1929. At this time, the emphasis which has been placed on chorus music will be redoubled, with the singing delegates again presenting the massed choirs, greatly augmented. The usual young artists' and students' contests will also be held, and performance of the prize-winning compositions will be a feature.

Preceding the Biennial, there will be several meetings of local interest. The national board will again convene in Florida, March 25-31 at the invitation of the Governor and the State Federation, of which Miss Margaret Haas is president.

## To Meet on Coast

A great Pacific Coast district meeting, including sessions for the states of Washington, Oregon and California, will be held in the fall of 1928, Mrs. Kelley announced. This will draw attendance from all states west of the Rocky Mountains.

Another meeting of interest will be the national church music conference at Chicago, in February, 1928. This department of the Federation, headed by Grace Widney Mabec of Los Angeles, has received special attention from the Federation recently, and is one of the high points in the program for the coming year.

Affiliation with the Federal Council of Churches is expected to be effected very soon, as the result of a conference between Mrs. Mabec and representatives from all of the organizations for world peace. These groups are recognizing music as an influence toward their objection. Mrs. Mabec has been asked to prepare a hymnal for their use, and will also draft a study course for the use of the International Council of Religious Education.

Amplification of this church music department is one of the six great objectives which the Federation has set for itself in the years to come. An increased interest in women's orchestras is another, and the idea will be fostered with enthusiasm, under the leadership of Mrs. Charles Cooper of Boston.

## Organists' Contests

To the contests which are a regular and well established part of Federation work will be added the competition for organists, an innovation this year. Another project in which the Federation takes great interest is the awarding of prizes for original compositions. Mrs. Kelley announces the first of these prizes to be given for a piano concerto, which will be performed at the Biennial.

Opera in English is receiving the staunch

support of the national body, its chief exponent being the new American Opera Company, Vladimir Rosing, director. Performances of American opera and opera in English are attended by Federation members in all parts of the country.

The sixth goal of the organization is the increase of \$50,000 to the endowment fund, the sum to be raised before the advent of the Biennial.

## Historical Pageant

Two further plans for the future were divulged by Mrs. Kelley, although definite details are not yet forthcoming. The first of these is the moving picture presentation of a pageant, depicting the history of music, with musical accompaniment to be written by an American composer. The second is a course of musical study which will be featured over the radio after the first of the year. Final arrangements are not yet complete for this project.

Many splendid musical programs and social events were included in the week during which the board met in session, by the courtesy of local clubs and individuals. Resolutions of thanks and appreciation were passed by the board in gratitude for this comprehensive entertainment.

Mrs. Kelley remained in the city following the adjournment of the board in order to be present at the finals of the Atwater Kent Radio Contest, which were held Sunday night, Dec. 11.

## A Pageant "Elijah" Amplified Version of Oratorio Given in St. Louis

ST. LOUIS, Dec. 14.—Mendelssohn's "Elijah," pageantized and amplified by William Chenery of Springfield, Ill., was presented on two evenings by the Pageant Choral Society, which is now known as the Pageant Drama and Choral Association.

Large audiences gathered in the Coliseum for this production, which was under the musical direction of Frederick Fischer, and which embodied a chorus of nearly 1,000. Rollin Pease appeared in the title rôle, and Arthur Kraft had the part of Obadiah. Women soloists were Eugenia Vandever of Chicago; Mary Brown Beckmeyer of Hillsboro; Helen Traubel, Thelma Hayman Carroll, Laura Tuckerman Carter, Mabel Geller, Madalene Johnson and Alice Widney Conant of St. Louis.

Costumes, dances and stage settings were arranged by a special committee under the supervision of William Dodd Chenery, who was in charge of the staging.—S. L. C.

## Buy Records For Memory Contest

CANTON, PA.—As is its custom, the Beethoven Club will this year oversee the carol singing on Christmas Eve, the plans for the observance of National Music Week in May and jointly with the Mendelssohn Club buy the records and furnish prize money for a music memory contest in public schools.

# National Singers Give Opera in Capital

Tenth Anniversary Festival Is Especially Marked by Début of Author

WASHINGTON, Dec. 14.—Boldly invading the field of opera and temporarily discarding the pen by which she has made such a brilliant living, Dorothy Speare was the debutante at the Washington National Opera Company's Grand Opera Festival on the occasion of its first night presentation Monday, Dec. 5. The young novelist sang the title rôle in Thomas' "Mignon," receiving an ovation for her splendid histrionic ability, vivacity in character portrayal and a decidedly pleasing voice.

This tenth anniversary celebration, given in Poli's Theater, was directed by Edouard Albion. The operas given were "Mignon," Monday night; "Carmen," Tuesday night; "Thais," Thursday night; "Faust," Friday night; "Hänsel and Gretel," Saturday afternoon and "Aida" Saturday night. An opera ball was held Wednesday evening in the Mayflower Hotel.

By special courtesy of the Association of Artistic Expression of France, by the influence of the French Embassy in Washington through the Ministry of Fine Arts of France, Maurice Capitaine, tenor of France, appeared with the Washington Opera. He sang *Wilhelm Meister* in "Mignon."

Luella Melius was *Fieina*. Giuseipi Cavadorri sang the rôle of *Laertes*; Rollin Pease was *Lothario*; Ivan Stechenkoffi *Giarno*, and Russell Burroughs, Antonio. Alberto Bimboni conducted. Enrica Clay Dillon was stage director; Mortimer Clark, art properties; Paul Tchernokoff, director of the ballet and premier danseur, with Elizabeth Gardiner, premiere danseuse. The chorus and orchestra were local musicians.

## Gordon as "Carmen"

"Carmen" brought Jeanne Gordon in the title rôle; Paul Althouse sang *Don José* and Ivan Ivantsoff was *Escamillo*. On account of illness, Margary Maxwell, who was scheduled to sing the rôle of *Micaela*, was replaced by Dorothy Speare. Miss Speare was especially successful in the third act. Four Washingtonians sang the minor rôles: George Beuchler doubling as *Dancairo* and *Morales*; Wilfred Smith being *Remandado* Doris Morrow, *Frasquita*, and Rose Pollio, *Mercedes*. Walter Chambers, a nephew of Robert W. Chambers, sang *Zuniga*, and made a fine impression at this, his operatic début. The performance was under the direction of Alberto Bimboni.

"Thais" was a high light of the week. Mary Lewis, in her first appearance as *Thais*, and John Charles Thomas won highest praise. Maurice Capitaine sang the rôle of *Nicias*. Charles

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Agnes Davis, the Winner of the Girls'  
Atwater Kent Prize

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# A NATIONAL HIGH SCHOOL CHORUS

## 300 Young Voices to Be Heard in Chicago



(c) Fernand De Guelde  
**Frederick Stock, Conductor of the Chicago Symphony, Which Will Assist the National High School Chorus in Its First Concert, April 20, 1928.**

ONE of the most ambitious undertakings in educational circles at the present time is the formation and evolution of the National High School Chorus of America. This chorus of 300 voices which will be the result of a winter's work on the part of 14,000 music supervisors and the pupils of high schools all over the country, will assemble in Chicago, on Monday, April 16, 1928. The chorus will rehearse twice daily and on Friday evening, April 20, will give a concert in Orchestra Hall, assisted by sixty members of the Chicago Symphony Orchestra. The rehearsals and concerts will be conducted by Dr. Hollis Dann, director of the department of music education, New York University.

The National High School Chorus will consist of eight parts, comprising 48 first sopranos, 36 second sopranos, 34 first altos, 36 second altos, 36 first tenors, 34 second tenors, 36 first basses and 40 second basses. It is hoped that every state will be represented in the chorus. Frank Luker of Boston will be accompanist to the chorus.

### Prepared by Supervisors

All members of this chorus will be chosen and prepared by the supervisors of music in the high schools of America. This means that responsibility for maintaining a high standard of voice quality, for insisting upon thorough memorizing of the music, and for securing proper chaperonage must rest upon the music supervisor of each school. Due credit will be given for this invaluable service to the National Chorus. The names of all supervisors who prepare members for the chorus will appear upon the concert program, in the Book of Proceedings, and in the *Supervisor's Journal*, with the names of the schools.

Dr. Dann plans to keep in close touch with all supervisors who are preparing candidates by sending weekly bulletins concerning the study and interpretation of the several program numbers beginning in January.

All supervisors are urged to recommend only superior voices. Tone quality is of first importance. All sopranos should be able to vocalize easily to B Flat above the staff; the second soprano voices should be full in the middle register; the altos should possess real contralto quality. Only the older girls, usually not younger than seventeen or eighteen, have this quality. The first tenors will be found among the older boys; they should be able to sing the G above the staff. The second basses should be able to sing the low F; they will be the most difficult to find.

### Must Specify Part

Places in the chorus will be reserved until Jan. 15 so that every state may have opportunity for proportionate representation. Between Jan. 15 and Feb. 1, applications

will be accepted in the order of their receipt until all remaining places have been filled. Each application must specify which of the eight parts the applicant sings. Three of the numbers require first and second sopranos and first and second altos; four numbers require first and second tenors and first and second basses. Satisfactory first tenors and second basses will be sure of places.

Wherever possible the chorus members from a state or district should be selected by general agreement of the supervisors, any one of whom may take the initiative in bringing about an agreement concerning the chorus representatives.

The organization committee desired to have the chorus members from each state chosen by competition or general agreement among leading supervisors. Lack of time for organization prevented the carrying out of such a plan.

The splendid success of the Tulsa and Springfield conference choruses, as well as several all-state choruses, notably that of Indiana at Indianapolis, has proven the practicability of the National High School Chorus. With a carefully selected and finely trained group of voices, singing a splendid program in the best concert hall in Chicago, with sixty members of the Chicago Symphony Orchestra assisting, this concert by the National High School Chorus should do for choral singing what the National High School Orchestra has accomplished for the instrumental side of music in the schools.

It is expected that many high schools will use all or a part of the music of the Chicago program as their choral material for the year. This plan would simplify the selection and training of a quartet or double quartet for the chorus. Extra first tenors and second basses will be accepted. The music may be purchased of the Gamble Hinged Music Company, 67 E. Van Buren Street, Chicago. The cost of the music gambleized and bound in one volume, is \$1.50. Supervisors may purchase a part of the music gambleized and enclosed in a folder, at a proportionately less cost.

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### The Tentative Program

Here is the tentative program for the choral concert of the National High School Chorus assisted by the Chicago Symphony Orchestra:

PART ONE	
Minutes	
5	1. "To Thee, O Country" Julius Eichberg (American) Chorus and Orchestra
4	2. (a) "A Hope Carol" David Stanley Smith (American)
3	(b) "The Sea Hath Its Pearls" Pinsuti (Italian) (Unaccompanied)
3	3. (a) "The Sun Worshipers" Zuni Indian Melody Harmonized by Harvey Worthington Loomis (American)
3	(b) "River, River" Chilean Folk Song Arranged by Clifford Page (American)—Chorus of Girls' Voices and Orchestra
3	4. "All in the April Evening" Hugh S. Robertson (English) (Unaccompanied)
4	5. Mexican Serenade

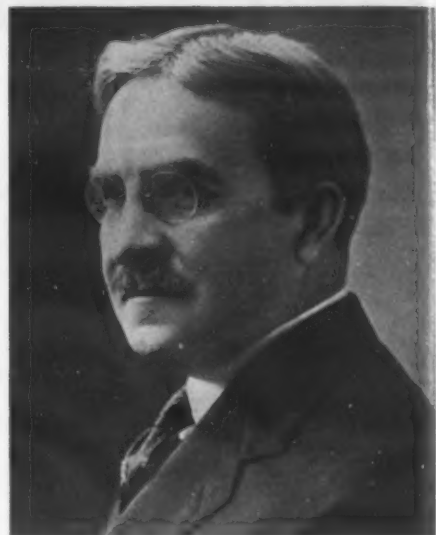
	George W. Chadwick (American) Chorus and Orchestra
3	6. "Were You There?" H. T. Burleigh (American) (Unaccompanied)
PART TWO	
3	7. (a) "Sylvia" Oley Speaks (American) Arranged by S. R. Gaines (American)
3	(b) "Soldiers of the Captain" Spohr (German) Chorus of Male Voices (Unaccompanied)
4	8. Spinning Chorus, from "The Flying Dutchman" Wagner (German) Chorus of Girls' Voices and Orchestra
5	9. "Listen to the Lambs" R. Nathaniel Dett (American) (Unaccompanied)
17	10. "A Song of Victory" Percy Fletcher (English) Chorus and Orchestra
32	

Total 1 hour, plus Intermission 5 minutes, plus time between numbers 10 minutes—Total—1 hour 15 minutes.

An application for membership in the National Chorus ready for mailing will be found on page 20.



**This Silver Tiffany Cup, Valued at \$150, Will Be Awarded the High School Quartet Which Wins First Place in the Quartet Competition to Be Held During the Chicago Conference Next April.**



**Dr. Hollis Dann, Director of the Music Department of New York University, Who Will Lead the National High School Chorus in Its Initial Concert.**

WHEN America's first National High School Chorus assembles in Chicago next season spring it is hoped the chorus will contain at least a quartet from each state in the Union. For the quartet competitions of the Chicago Conference are to be among the most important features of the week. These competitions for mixed quartet and male quartet have been arranged for the conference and will be open to members of the Chorus only.

Here are the test pieces: two compositions with and two compositions without accompaniment.

MIXED QUARTET	
"A Hope Carol".....David Stanley Smith	
"The Sea Hath Its Pearls".....Pinsuti	
(unaccompanied).....Pinsuti	
MALE QUARTET	
"Sylvia".....Oley Speaks	
(Arranged by Gaines).....Oley Speaks	
"Soldiers of the Captain".....Spohr	
(unaccompanied).....Spohr	

A mixed quartet and a male quartet may enter from one high school, but no singer may be a member of more than one quartet.

The high school winning first place will be awarded a silver Tiffany cup, value \$150, marked with the name of the school and the names of the singers.

### Prizes Announced

Prizes to be announced later will be awarded to the schools winning second and third places in each contest. The cups are presented by the *Etude* through its publishers, the Theodore Presser Company. The competitions aim to stimulate interest in ensemble singing and promote higher standards of tone quality and interpretation among the members of the chorus.

The competitions will be held in the Stevens Hotel, Chicago, early in the week of April 16, before the members of the Chorus and their friends in the conference.

The judges will be the president and past presidents of the conference in attendance at the Chicago meeting.

Application for admission to the quartet competitions should be made before March 1, to R. Lee Osburn, director of music, Proviso Township High School, Maywood, Ill. There will be no entrance fee.

Mr. Osburn will enter any quartet in the competition on receipt before March 1 of the four names of the chorus forming the quartet.

### Treasure Chest Presented to Pittsburgh Leader

PITTSBURGH, Dec. 15.—Mrs. Frank A. Sieberling of Akron, Ohio, paid a surprise visit to the Tuesday Musical Club on the occasion of a recent meeting, and presented Dr. Charles N. Boyd, director of the club's choral, with a treasure chest of bronze and jade containing a gift from the 600 singers who took part in the Chicago biennial of the National Federation of Music Clubs, and who had been conducted by Dr. Boyd. Marian Clarke Bollinger, pianist, Mrs. Letha Frazier Rankin, soprano, and Victor Saudek, flutist, were heard in a musical program.—W. E. B.



# WHAT THE SUPERVISORS WILL DO

## National High School Orchestra to Play Again

By JOSEPH MADDY

THE announcement that the National High School Orchestra will assemble again in April, 1928, to play for the Music Supervisors' National Conference and again in June for an eight weeks' summer camp near Traverse City, Mich., has spurred high school musicians throughout the country to renewed activity in the hope that they will be chosen for one or both of these gatherings.

Already the National Orchestra has become a power in the development of music among the schools of the nation, a growing power with almost unlimited possibilities. Many states have followed the plan of the National Orchestra and have organized all-state high school orchestras which meet annually for a few days and perform for some educational gathering such as state teachers' associations, serving both as a stimulus to the young musicians and as a demonstration of the efficacy of school instrumental music. Gradually the educational system of the nation is welcoming music as one of the fundamental educational subjects and each assembly of the National Orchestra or any of the state orchestras lends emphasis to this conviction, evidenced by the action of the department of superintendence of the National Education Association which body, after listening to the National Orchestra, passed a resolution last spring recognizing music as one of the fundamentals of education.

### Met First in Detroit

The National High School Orchestra was first assembled in Detroit in April, 1926, for the convention of the Music Supervisors' National Conference. For this occasion 230 players were selected from applicants from thirty states, assembled for four days of intensive rehearsing and presented in a concert which was a revelation as to performance and thrilling as to brilliance.

The program included such works as the first movement of Beethoven's "Eroica" Symphony.

The music was carefully edited and sent out to the players several months before the orchestra was assembled, and the members were warned that they would not be admitted to the orchestra unless they played their parts perfectly in the preliminary try-outs held on the opening day of the assembly. The expenses of the players were met by local clubs, schools, boards of education or parents.

### The Dallas Assembly

A similar plan was followed for the second assembly of the National Orchestra at Dallas in March, 1927, though the demands for this occasion were more rigid because of the fact that the orchestra and units



(c) Rentschler, Ann Arbor  
George Oscar Bowen, of Tulsa, President of the National Music Supervisors.

## ECHOES OF THE MARCH CONFERENCE IN DALLAS

LAST March the National Education Association held a conference of the Department of Superintendence at Dallas, Texas.

On March 4, 1927, the discussion group devoted to music at this conference passed on a resolution of the utmost significance to educators and to the future of musical appreciation in this country.

Here is the resolution:

**"We believe an adequate program of high school music instruction should include credit, equivalent to that given to other basic subjects for properly supervised music study carried on both in and out of the school; moreover, the recognition of music by the high schools as a subject bearing credit toward graduation should carry with it similar recognition of its value by colleges and other institutions of higher education. . . ."**

Here are additional portions of other significant resolutions passed in Dallas by this important group.

"We favor the inclusion of music in the (school) curriculum on an equality with other basic subjects. We believe that with the growing complexity of civilization more attention must be given to the arts, and that music offers possibilities, as yet but partially realized, for developing the finer things of life.

"We favor an immediate extension of music study to all rural schools, in the belief that no single development will so greatly increase the effectiveness of their work and so greatly lessen the extreme differences now existing between rural and urban education."

from the orchestra gave eleven programs in six days as opposed to one performance in four days at Detroit. Each player received the music together with a fifteen-page booklet of instructions as to how to prepare himself for the assembly as regards interpretation, bowing, breathing, etc.

Each player was instructed to procure phonograph records of the program numbers and practice with the phonograph as the surest means of learning the correct interpretation and also to memorize the selections as a whole rather than merely the part they played.

The Dallas activities were supervised by a group of fifty music supervisors, each assuming a specific phase of the training or arrangements. Nothing was left to chance and in consequence nothing went wrong. For six days a schedule averaging eight rehearsals per day was maintained, with every player present and ON TIME at every rehearsal where his attendance was expected. The orchestra was divided into the following groups, each of which prepared and presented one or more programs for the convention:

	Players
National High School Orchestra (complete)	268
Symphonic Band	100
String Choir	184
Multiple String Quartet	28
Brass Choir	35
Harp Ensemble	11

In addition to these groups each section held occasional practices, first violins in one group, clarinets in another, basses in another, etc.

The instrumentation of the National Orchestra at Dallas was as follows: 98 violins (50 first and 48 second), 32 violas, 26 cellos, 19 basses, 12 flutes, 8 oboes, 10 clarinets, 7 bassoons, 10 French horns, 11 trumpets,

10 trombones, 6 tubas, 11 harps, 5 percussion, 1 organist.

The Chicago program will consist of the following:

"Rienzi" Overture	Wagner
Symphony "New World"	Dvorak
"Valse Triste"	Sibelius
Réve Angélique	Rubinstein
Concerto in E Flat (Piano and Orchestra)	Grieg
Soloist from the Juilliard School (to be announced)	
Chinese Suite	
"Po Sing and Ming Toy"	Friml



Joseph Maddy of Ann Arbor is in Charge of Instrumental Music at the Conference.

## Extensive Plans for National Conference

By GEORGE OSCAR BOWEN

SONG is the natural heritage of every child. Conservation of the child voice, and teaching children how to use their natural talents in beautiful singing, is the first duty of the supervisor and teacher of music in the public schools. Every child, if properly trained from his first days in the elementary schools, may enjoy the privilege, the greatest of all means of expressing human emotions through song. Music appreciation, in its truest sense, means participation. We do not teach music appreciation, but rather, so present the subject of music that children may grow into a real appreciation, first, by participation, and, second, through intelligent listening. Song singing is the first step, and our aim from the beginning is the singing of many beautiful songs, so beautifully that they are real art products, and worthy of the highest appreciation.

It is for this reason that the first biennial meeting, and the twentieth in the history of the Music Supervisors' National Conference, in Chicago during the week of April 15, 1928, will be known as a singing conference; not to the exclusion of instrumental music and other phases of our school music activities, but with special emphasis on vocal music.

### Notable School Bands

During the past decade, instrumental music has made great strides in the schools of the United States, and today there are hundreds of communities, large and small which can boast of school bands and orchestras, closely rivaling in some instances, professional organizations. This has probably done more to bring school music to the front, and "sell" it to the community than any other factor in the many years of our development. Why? Because the band and orchestra lend themselves to more attractive and, possibly, spectacular appearance before the public. When the school band with shining instruments and neat uniform marches through the streets before a football game, or in a civic parade, the entire town applauds. Business men see in such an organization a community asset to be encouraged and fostered.

Most of the vocal activities are carried on within the school buildings, and unfortunately, few patrons go to school to observe them. This is entirely the fault of the teacher of music who has failed to bring his singing groups before the public in such a manner as to attract attention. Recognizing in the band and orchestra activities a quicker way to the hearts of the people, and to the votes of the board of education, many of us have made vocal music secondary to instrumental, and the ninety-nine per cent of all school children who might have a part in the music work have been obliged to take second place to the comparatively

(Continued on page 20)

## Features of the Chicago Conference of the Music Supervisors of America, April 16-20, 1927

AMERICA'S first national high school chorus of 300 voices, accompanied by sixty members of the Chicago Symphony Orchestra and conducted by Dr. Hollis Dann of New York University will bring to a brilliant close the six day convention in Chicago next April.

Outstanding events on the tentative program arranged for this first biennial meeting of the Music Supervisors of America are as follows:

A concert by the Chicago Bach Choir.

A concert by the Chicago Symphony Orchestra, Frederick Stock, conducting.

A concert by the National High School Orchestra, whose members are carefully selected from every state in the Union. Conducted by Frederick Stock.

Addresses by prominent leaders in musical education over the country.

Addresses and informal discussions on music appreciation, music festivals, music in rural schools, and a wide range of allied topics.

Other important events include sectional conference dinner groups, the annual business meeting, the annual formal banquet, sectional meetings of the supervisors and, of course, informal singing at various times and a generous program of entertainments and social functions for members of the conference and their friends.



R. Lee Osburn, Who is in Charge of the Quartet Competition for the Conference.



# CHAOTIC CONDITIONS IN PARIS

## Orchestras Fight Losing Economic Battle; A Bit of Gossip About the Ballet

By JAMES WHITTAKER



M. Rouché, Director of the Paris Opera

PARIS, Dec. 9.—The orchestras have not improved since last season. Nor will they, probably, until Paris has some loose money.

Of the four that weathered the war, only one seems certain to weather the peace. Government subvention was once the heavy handicap of that organization, made up of laureates of the French Conservatorium, which is known as the Orchestre du Conservatoire; now subvention is its wings. The Colonne and Lamoureux orchestras are groggy in combat with their exchequers. Padeloup has long since been forced to its knees.

And the orchestra of the Conservatorium, which must endure as long as the Code of Napoleon and the Republic of his making, comes out of academic and bureaucratic shadows, purring rejuvenation and prosperity.

Fate and Poincaré and the fourteen points and the Dawes plan have conspired in the redemption of the old band, but so has Philippe Gaubert, its director.

Twenty years ago Gaubert was a flute soloist, with the pretty lips and violet manner of his craft. Beware of shy and lovely men. The pale delicious flutist is transformed into a broad shouldered colossus of a man, a two-fisted conductor, a vicious fighter in the musical clinches. He knocked out a platoon of bureaucratic opponents in the process of getting official approval of a plan to give "pop" concerts with the Conservatoire musicians. Housing of the "pop" audiences was the main problem. Until this fall, Paris has had no hall fitted to the seating needs of an orchestra.

There were two or three halls seating approximately a thousand—the Trocadéro, seating five thousand. An orchestra can't live on a thousand patrons and it can't get five thousand.

### The First "Pop"

Luck is with Gaubert. The new Pleyel hall was completed at the moment when it seemed that his initiative was about to wreck on the obstacle of accommodation. Eager to attach to themselves a musical manifestation which would give them the standing that Lamoureux has given the Gaveau Piano Company's hall, the Pleyel people offered their auditorium to Gaubert on his own terms. The first "pop" concert has just been given to a packed house. The program leaves the definition, "popular," applicable to the price of seats alone—Beethoven's "Eroica," Ravel's "La Valse," the "Freischütz" aria and the Finale of "Götterdämmerung." The prices are from 3 to 15 francs (12 to 60 cents.)

Gaubert's bid for the patronage of penny audiences is probably the death-blow to the Padeloup Orchestra, which has specialized for several years in playing good music very badly to bargain hunters in the Theatre

Mogador. Indeed, the Padeloup administrators read the writing on the wall very promptly and sold their seventy men down the river to the movies. The Padeloup band puts all its ancient glories at the service of Cecil de Mille's celluloid *Christ* in the Théâtre de Champs Elysées, where it may be heard any evening in the works of Dr. Hugo Riesenfeld.

### Colonne Orchestra

In the Chatelet Theatre, the Colonne Orchestra is proudly secreting the wound of want. In Colonne's day the huge theatre was sold out at the price which the management cared to put on its tickets. Then the sickly white of the half-price ticket made its appearance among the stubs. Now there are even yellow slips giving a two-thirds reduction to the holders, who are legion. By these heroic means the attendance at the Colonne Sunday matinees is kept up to par, while the receipts have shrunk first to half and then a third of what was barely the receipts of survival before the war.

It is not surprising, then, that there is something tremulous and half-starved about the playing in the Chatelet and something like gentle despair in the wistful conducting of M. Gabriel Pierné.

Here, as in the Gaveau Hall, where the Lamoureux Orchestra plays, there are symptoms into which one shudders to probe. There are unaccountable soloists whose check-books, surely, are more impressive than their talents.

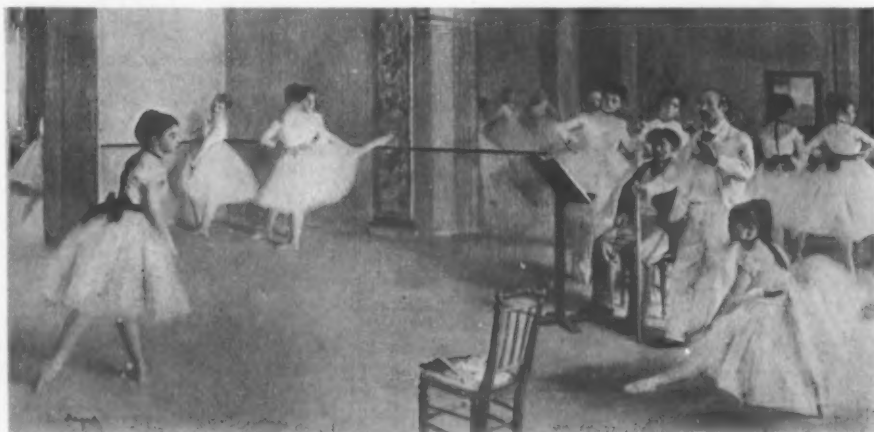
So far, the four orchestras combined have not enriched orchestral literature with any novelty worth importation. The same Gaubert, ex-flutist, spoke basso-profundo divertimento in his opera, "Naila," a novelty in the Grand Opéra, repertoire last year. "Naila," after a Russian pattern, was the operatic history of some blood-spattered Oriental adultery and the ballet adds nothing to the formula for that kind of thing that was written down by Rimsky-Korsakoff.

### Roussel Turns Greek

The Lamoureux Orchestra played Albert Roussel's "The Birth of the Lyre," also a bit of concert salvage from a late opera. Roussel, who is young and talented, tried his hand in the opera at modernizing the characteristically French formula perfected by Gluck and Rameau—the classic drama set to classic music. As did they, Roussel went back to Greece for his libretto. Alas, he also went back to Greece for his modes and cadences. They come stiff and awkward from the shroud. They do not make engaging music and they leave one quite indifferent to the academic controversy as to whether anybody—even M. Roussel—knows anything about Greek modes or not.

### An Unpassable Passage

For a hundred years or more the unaccompanied male subscribers to the Grand Opéra have enjoyed the privilege of making entr'acte visits, by way of a secret passageway, to the ballerines of the Opéra corps de ballet. It was so ancient a privilege that none paused to doubt or discuss its legality.



Degas's "Le Foyer de la Danse" at the Paris Opera

Surely it was recorded in some minor paragraph of a Napoleonic or more ancient code.

The famous Foyer de la Danse, which is the setting of most of Degas's better known canvases, was thus a sort of consecrated flirting parlor in which were born many of the romances which have fed three generations of Paris *chronique scandaleuse*.

It seems that some of the living generation of worshippers at the Grand Opéra shrine of Terpsichore have abused their privileges. Director Rouché consulted the archives and found that the old Dance Foyer privileges of the pit were nowhere guaranteed. In the summer vacations, therefore, he had the old romantic passageway between pit and dressing-rooms walled up.

### Outburst of Indignation

There has been a fine outburst of indignation among the opera fans whom we shall loosely and journalistically describe as prominent clubmen, and the future promises a very entertaining law-suit opposing M. Rouché, as director of the Opéra, and an association of opera patrons, grouped for the purposes of litigation and headed by M. Tardit, state councillor, and ex-Ambassador Philippe Crozier.

The point at law is: Can M. Rouché constitute himself *cicerone* of his charges' morals, or must he confine himself to their toes?

Marguerite Carré, who once reigned as queen of the Opéra-Comique, disappeared from public view for almost a decade. As wife of Carré, most famous of the Opéra-Comique directors, she fought a bitter battle through many years with Mary Garden and other lesser opponents for supremacy in the Opéra-Comique casts.



Marguerite Carré

Her glory lasted as long as her husband was there to tend it. This week, the retired singer has suddenly emerged from a silence which some reports said was that of the convent. Like the defeated pugilists, she is starting her comeback at the bottom of the climb. She is reported playing a low-grade comic opera in one of the Paris neighborhood houses, frequented by cabmen and concierges.

Do not come to Paris with a baggage of Negro spirituals and New York jazz. Last week seven recitalists tempted the shy and shrinking patron with American soil music. Mmes. Thelma Spear and Safanowa singing it soprano, Messrs. William Gwin, Rupert Bruce and Hyde Auld singing it tenor, bass and baritone respectively, Maxime Jacob playing it on the piano and Gaston Wiener on the saw.

There has been a roar of complaint.

## VIGNETTES FROM VIENNA

By DR. PAUL STEFAN

VIENNA, Dec. 5.—The concert season has been rather late getting into its full stride, and the opera offers nothing very new. The first week however we had Bellini's "Norma" at the Staatsoper. Elaborate plans call for the presentation of old works, the novelty "Oedipus" by Stravinsky, and the successful opera, "Jonny Spielt Auf" by Ernst Krenek.

Willing as the Wiener Oper is to give this work, it has not been able to do so. Director Schalk is no particular friend of the modern works and the text of "Jonny" has certain factors which make it difficult to present. Moreover the dignity of the opera here is greatly respected, and the jazzband-violinist and jazz music are not regarded with friendly feelings. But the Finance Ministry, which has control of the Staatsoper, has promised to produce "Jonny," which has been so successful elsewhere.

### About "Heliane"

"Das Wunder der Heliane" by E. W. Korngold had a brilliant début Nov. 18, with the Polish guest tenor, Jan Kiepura, who achieved new laurels with his beautiful

and great voice, and with Lotte Lehmann, our diva, in the title rôle. The ostentatious settings were by Alfred Roller, against which the régisseur, Lothar Wallerstein, added life and movement.

### A Dark Ages Plot

The work is laid in the dark ages. Its story by Hans Miller, is difficult to grasp, and the dramatic effect is not all that it should be. *Heliane* is the wife of a morose king from whose country joy has been excommunicated. A stranger is condemned to death for rebellion against the state. The Queen visits him on his last night, as they are very much in love. They are brought before the courts. The youth dies, and the Queen is called upon to work a miracle and bring him back to life, as otherwise she will be adjudged guilty. She cannot, though he awakens nevertheless. The earth sinks and the two lovers are drawn to Elysium.

For this Korngold has written music that recalls the operas of Wagner, Strauss, Schreker, and Pfitzner. He exhibits practically no new impulse, though his work appears excellent in an outspoken love for song melody and a wealth of orchestral color. It met with great success here and will be given on many German stages.

The second Viennese opera, the Volksoper, was given over to operetta during the summer. The comic opera "Der Kuss" by Smetana has been presented with carefulness. This work, like his "Verkaufter Braut," is of Czech village life, and has so many charming love melodies that one is rather amazed to find how seldom the Czech *genre* is given on the stage.

### Paris Finds New Society Called Pro Arte

PARIS, Dec. 9.—Marcel de Valmaète has founded a new concert society under the name of Pro Arte. The first concert was announced to be given in the Salle Gaveau by Rubinstein, Iturbi, Elisabeth Schumann, Vanni-Marcoux, Morini, Backaus, and Huberman.



# BÉLA BARTÓK AND HIS CREDO

## Hungary's Leading Composer Arrives; Strauss and Korngold on Modern Compositions

By HARRY CASSIN BECKER

THE announced arrival in New York on Dec. 18 of Béla Bartók, one of Europe's greatest musical revolutionaries, brings to mind the arresting fact that there is beginning to be evinced in this country the same widespread interest in the "new music" that was accorded to modern painting about fifteen years or so ago.

In those days people who had never given a second thought to the subject of pictures (unless of the celluloid variety) suddenly became rabid art fans, and humorous columnists the country over were reaping chuckles regularly day in and day out with their quips and jibes on cubism and color theories. "An Explosion in a Shingle Factory" was the private title given by the late Bert Leston Taylor of the *Chicago Tribune* to a noted cubist masterpiece of those times, "Nude Descending a Staircase."

This was typical. Nothing gives such an impetus to art promotion in the United States as a direct appeal to the national sense of humor. What was regarded as a topic of amusement fifteen years ago is now looked upon by thousands of ambitious citizens as a very desirable adjunct to intellectual polish. And it is now beginning to appear as though the cause of "high-brow" music is destined to gain its greatest number of enthusiastic supporters hereabouts in very much the same way.

What it took a valiant musical pioneer like Theodore Thomas generations to accomplish in a limited sense, will perhaps be realized by the masses in less than a decade because of a more liberal method of appealing to public opinion on art subjects within late years. The lesson has been well learned that the combined efforts of all the propagandists will never be as effective as simply allowing human nature to have its fling.

### Riding the Crest

Béla Bartók's forthcoming appearances on concert platforms for the purpose of interpreting his own works will be certain to evoke a storm of criticism and "talk," of the kind which gave the muchly appreciated boost to painting.

Previous visits of other revolutionaries, such as Stravinsky and Strauss, were fairly sensational, yes, but they came before the brand new tidal wave of American public opinion on modern music had gotten under way. Perhaps it is Bartók's destiny to be one of the first great radical composers to ride the crest of it. As yet he is a musical dark horse. Few in America seem to know definitely where he takes his stand in regard to the "new music." Many scornfully brand him as a disciple of the odious "atonality;" others mention his name with worshipful awe because they won't think of him as being anything else but "atonal."

There is a surprise in store for both of these factions. They will learn what the surprise is upon reading Béla Bartók's exact pronouncement of his musical *credo*, published for the first time in this article. Desiring to offer the readers a basis of comparison after they have perused Bartók's pronouncement, the writer has appended recent opinions on modern music of two other distinguished authorities.

One is Herr Dr. Richard Strauss, whose opera "Salome" produced nothing less than a police sensation in New York long before atonality and jazz triads were brought into intricate conversation.

The other is Dr. Julius Korngold, who writes brilliant front page criticisms for the *Vienna Neue Freie Presse*, and who perhaps may be even better identified in these parts as the father of Erich Wolfgang Korngold, the young Viennese composer whose operas "Die Tote Stadt" and "Violanta" have been produced at the Metropolitan Opera House in New York.

### An Apprehensive Tremor

Mr. Bartók is the leading composer of Hungary. Because of the unusual construction and rhythm of his compositions, critics everywhere have accused him of nearly every art heresy known to music. When I visited him in Budapest a tremor of apprehension came over me while I waited for him in his room at the National Conservatory of Music. His odd name (suggestive of revolutionists), his compositions (some with titles bearing such fearsome qualifying adjectives as "barbare"! ) had led me to picture him as a wild-eyed and disheveled eccentric. I anticipated being glared at and ordered about my business.

Instead there came softly into the room a frail, delicate-looking little man who in ten seconds put me perfectly at my ease, and who in ten minutes was causing me involuntarily to admire him because of his gentleness, kindness, and perfect breeding. He spoke of the ill-health which had prevented his coming to America sooner, and then with a shy smile made inquiry into the present state of American jazz. He thereupon gave me the following exact statement of his musical *credo*, occasionally illustrating certain points he wished to make very clear by playing on a concert grand piano which had once been the property of another Hungarian radical in music, Franz Liszt.

### What He Believes

"Such elements as peasant music, real old music, one part music—primitive pentatonic church tones—the unconventional and liberal use of rhythm, in short, elements almost unknown to so-called 'romantic' music, influenced me.

"I gave myself up to these things and became steeped in their atmosphere. It is true that I thought at one time my develop-

ment would eventually bring me to the exclusive use of the twelve-tone system, but now I am of another belief, because:

"First, I have never written a work that is genuinely atonal, or of the twelve-tone system. In some of my most complicated works, such as in the new pantomime 'Der Wunderbare Mandarin,' there are distinct

(Continued on page 35)



Bela Bartok

## HADLEY WIELDS BATON IN ANTIPODES

"I HAD a grand time!" said Henry Hadley, looking reminiscently at a couple of snapshots of Buenos Aires. "I enjoyed every minute of it."

By this and sundry other remarks to the same effect, one gets the idea that Mr. Hadley liked South America as much as South America appears to have liked him. As first American guest conductor of the Asociación Orquestral in the Argentine capital, Mr. Hadley was received with open arms. The enthusiasm and the musical culture of the Argentine astonished and delighted the visitor from the North, and the loyalty which the public and the government display toward native composers made a particularly vivid impression upon him.

"The government sponsors the orchestra, you know, and insists on every conductor including a work by an Argentine composer on each program," Mr. Hadley remarked. "And this naturally stimulates the younger

men to write all the more, when they know that their efforts will be given consideration. I am not going on record as blaming anyone, but that condition is somewhat contrasted by our own. The conductors in America, of course, are just as busy as they can be and have their hands full with scores from Europe. Whatever leader appears at the head of the Asociación Orquestral—it may be Richard Strauss, Felix Weingartner, or any other noted musician—must perform an Argentine work.

### Want the Latest

"This is not to say that the Argentines are so occupied with nationalism that they are not greatly interested in other music. They want to hear everything new, the very latest things from every country, and they are remarkably appreciative of the classics; they adore Beethoven, particularly. I gave them a 'first time' on each occasion, one from Spain, Italy, Russia, America, etc."

Mr. Hadley found the Asociación Orquestral a first class organization, comparing favorably with any European orchestra. The first instrument players have been imported, mostly from Italy, he reports. After the second rehearsal, one of the men in the second violin section arose and remarked to Mr. Hadley, whose not unlimited Spanish had caused him some intricate explaining, that he had lived in London and would be delighted to translate the Maestro's wishes to the players. Things were much simpler after that, he commented.

### Like Little Paris

"I spent most of my time in Buenos Aires," Mr. Hadley said. "I had thirteen concerts there, two a week; two of them were given at popular prices for the students. All of the concerts were heard by enthusiastic, capacity audiences. Buenos Aires is like a little Paris."

"One of the pleasantest happenings of my trip occurred on the way back, when the ship put in at Montevideo, where I visited Dr. San Martín, whom the American Acad-



Henry Hadley, Guest Conductor of the Association Orquestral

emy of Arts and Letters was especially anxious that I meet since he is a fellow member. I was escorted to the lovely home of this estimable old gentleman of the old school and transmitted the greetings of the Academy to him. Dr. San Martín, who took the Nobel Prize last year, presented me with three volumes of his poems in Spanish, which I brought back for the library of the American Academy here."

Mr. Hadley's tone poem "Lucifer" was received with unmistakable approval, as was his Piano Quintet, which was presented with the Leon Fontova Quartet. Mrs. Hadley was heartily applauded in song recitals. One of the last things Mr. Hadley did before sailing for New York was to act as judge at an orchestral competition held each year under the auspices of the Argentine government, the prize for which is 5,000 pesos, or about \$2,000.

WILLIAM SPIERS.



The Opera House on the Avenida de Mayo in Buenos Aires



# Outstanding Concert Events in New York

## THE FRIENDS GIVE PIZZETTIS "ABRAMO e d'ISAAC"

MANY years ago—to borrow the beginnings of Russian folk tales—this happened. In the fourteenth and fifteenth centuries there flourished miracle plays known in Italy as "Sacre Rappresentazioni." These developed, if you care to go still farther back, from "Divozioni," which, in turn, were an outgrowth of those hymns called "Lauds" that lay fraternities sang as a less extreme way of displaying penitential meekness than was thought appropriate by the flagellants. The plays were different from the liturgical drama in that the chant which was the musical foundation of the latter, had no position in them and also because they were presented in Italian instead of in Latin, the tongue of the church. The stories of the Sacre Rappresentazioni, dealing with the Passion, were set forth with bald simplicity and the success of the play depended on its visual attractions to a large degree and on the popular music which accompanied it.

So much for the Sacre Rappresentazioni in the days when they were an important contribution to civic pageantry. What concerns us immediately is that Ildebrando Pizzetti has taken a text of Feo Belcari (who lived in the early fourteen hundreds) for his "La Sacra Rappresentazione di Abramo e d'Isaac," that this work had its first performance in America at a concert of the Friends of Music on the afternoon of December 4, and that it presents aspects which invite commentary.

In the first place let us dispose of an inevitable comparison: "Abramo ed Isaac" is less pretentious, not so climatically effective as "Le Roi David." It is, however, more sincere, more simple and direct than Honegger's "symphonic psalm," which the Friends gave twice last season. Too, in Pizzetti's music there is a lovely humility altogether in keeping with the subject, whereas Honegger's is broad and bold in conception. "Abramo ed Isaac" calls for chorus, orchestra, solo soprano and reader. As in "Le Roi David" the narrative is recited without benefit of musical accompaniment. The words of Abraham, Isaac, Sarah and the servants are spoken; the soprano gives utterance to the message of the angels, and the chorus impersonates the celestial ensemble.

All this sounds very well, but the trouble is there is not nearly enough music to make the thing go off. Although Pizzetti's contribution is most atmospheric and tasteful it fulfills almost an incidental purpose. The music is used as a descriptive accessory, to bridge passages between imaginary scenes. In only one part of the work does it attempt to be emotionally expressive; this, it is true, affords a memorable and beautiful

climax, occurring at the moment when the Angel of the Lord stays the knife of Abraham from committing the sacrifice. There is a churning exaltation at this point—the chorus intoning "Abraham, Abraham" while the orchestra spreads into a golden glow of sound. Here, with the blessings from above on the patriarch, the first part concludes.

The interlude delineating the journey of father and son to the place of sacrifice, another suggesting their arrival on the hill, and the dance music are well conceived, though their treatment is not strikingly individual. That the instrumentation is adroit and colored in cool tones no one familiar with Pizzetti's "Pisanella" music needs to be told.

Artur Bodanzky took care of his end of the bargain last week with care and insight and the orchestra from the Metropolitan served him adequately. To Editha Fleischer of the Opera House was entrusted the angelic injunctions; for her performance she deserves nothing but praise. The chorus, trained by the estimable Stephen Townsend, sang in its customary excellent style.

Unfortunately, the all too prominent rôle of the narrator, speaking the loquacities of Abraham, Isaac, Sarah and two of the house hold aids, had been assigned to Paul Leysaak, who held on to each syllable with tremendous relish and delivered himself generally in the manner of an elocution teacher.

WILLIAM SPIER.

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An Impression of "Rheingold" by the Marmein Dancers.

## THE CLEVELANDERS COME

THE Cleveland Orchestra, Nikolai Sokoloff, conductor; with the assistance of the Women's University Glee Club, Gerald Reynolds, director. At Carnegie Hall, December 6, evening. The program:

Overture to "The Magic Flute".....Mozart  
"Israel," Symphony for Orchestra, Sopranos,  
Altos and Bass.....Bach  
La Procession del Rocio.....Bach  
La Damoiselle Eleu, for Women's Voices,  
Soli, Chorus and Orchestra.....Debussy  
Introduction and March from "Le Coq  
d'Or".....Rimsky-Korsakoff

The excellent orchestra which habitually dispenses the symphonic muse to Cleveland comes to New York each year in more impressive shape than the last. The concert which the admirable Mr. Sokoloff led last week was startling testimony to the advance of America's country-wide organizations. We in New York who are accustomed to hearing virtuoso orchestras and taking them for granted used to let ourselves down a few notches in our critical outlook when listening to the music made by outsiders. This attitude is no longer necessary. A performance of the quality that distinguished the playing of these visitors from Ohio can be heard by a pair of discriminating ears with no small degree of satisfaction.

Were he so minded Mr. Sokoloff might have given a program drawn from the chestnut repertoire. It was formerly the habit of visiting orchestras to devote much assiduous practice to what is known as a "standard program" in the privacy of their

home town, and, on the great occasion of the annual New York visit, to perform the hard earned result with great care.

A glance at the list chosen by Mr. Sokoloff will prove that he has no fear of unorthodox programs. It will also prove that his interests are varied and musicianly and that he has confidence in the capabilities of the band he has led since its organization nine years ago and which responds to his desires with eagerness born of familiarity which has brought increasing respect and comprehension.

Bach's symphony called "Israel" is very near to being the most inspired music that has flowed from this font. Aside from the uncanny command of resources—Bach's is certainly one of the biggest orchestral techniques now functioning—which carries out to magnificent effect the pulsing of his inspiration, this work is aglow with a quenchless urge. Sokoloff gave the fullest power to its great climaxes, moving lamentations. He played its richly expressive quieter themes for muted strings also very much in the mood. Marjorie Nash, soprano; Marie Simmelink Kraft, contralto, and Nikola Zan, bass, were responsible for the soli.

But even more pleasurable, perhaps, was a truly exquisite accounting of the lovely "Damoiselle Eleu," a delicate, touching performance in which Mr. Sokoloff revealed another side of his conductorial nature. Not a little of the success of this was due Marie Montana, whose poetic and beautiful sing-



Yehudi Menuhin, a Very Talented Young Man.

but the personality of each voice is vitally needed for the nuances of it. This Miss Hess and Miss Scharrer realize beautifully. There is only one design in their joint performance; but Miss Hess sews with red thread while Miss Scharrer uses blue, so to speak.

Of particular loveliness was the accounting of Schumann's music, full of color and movement, yet plumbing to the hilt its poetry and introspection. The Mozart, too, was contenting in its happy zest in life and living. The Scherzo of Arensky won such favor for the deft statement accorded it by the Misses Hess and Scharrer that a repetition was in order. There were several encores at the conclusion of the scheduled program, among them the A Flat Study from Chopin's Op. 25, from which much innocent merriment was derived in a simultaneous performance of the same thing.

W. S.

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## FRIEDMAN AND BUSCH

THE New York Symphony, Fritz Busch, conductor Ignaz Friedman, piano soloist. At Carnegie Hall, Dec. 9, evening. The program:

Three Movements from "The Planets".....Holst  
Piano Concerto in D Minor, Op. 15.....Brahms  
Mr. Friedman

New York Days and Nights.....Whithorne

Friday night's audience, turned astronomers for the evening, needed no aural telescopes to perceive the three heavenly bodies which were chosen from Holst's musical solar system by Mr. Busch. They could be heard with the naked ear. One astronomical fact which Mr. Holst overlooked in the heat of his inspiration, is that planets do not twinkle—they merely shine, serenely and steadily. Mars, the War Bringer, sized and crashed and boomed, meteor-like; Mercury, the Winged Messenger, danced on his winged heels to the elfin tune of a scherzo; Jupiter, the Bringer of Jollity, lifted up his voice in a lusty song to the accompaniment of ale-tinkards pounding on the table. Inevitably, in spite of the composer's protests to the contrary, there is some association of these planets with the gods for whom they were named, and these three seemed derived from Ye Merrie England instead of ancient Rome. It is unfortunate that the remainder of the astrological-mythical family was not present: the audience would have liked to meet all seven of them. The chosen three received approbation for their melodic and harmonic content as well as for their suggestiveness and imaginative appeal.

Mr. Friedman's vigorous, technically omnipotent and tonally brilliant performance of the Brahms Concerto formed the pivot on which the two extremes of the concert swung. The Polish virtuoso called upon his resources of strength and scholarship, compensating in sheer power and sonority for any depth of feeling which may have seemed lacking. He was received with tremendous enthusiasm, which, however, slackened appreciably during the performance of the last offering, Whithorne's tone-pictures of New York by night and by day. The latter, which were recently introduced in orchestral form by the Beethoven Symphony may not prove to be long lived in the city of their inspiration, in spite of Mr. Busch's sincere efforts to make of them an important program adjunct.

F. Q. E.



Photo by J. E. Bennett

Shura Cherkassky—Before He Wore Long Pants. He Gave a Recital Last Week.



# Broadcasting Across the Country

UNRULY readers—fly with us on the enchanted linoleum to exotic Bagdad, where in an incense laden atmosphere and amid bizarre surroundings we shall hear the beturbaned orchestra in a Fantastique Orientale.

This is not from the "Arabian Nights." It is merely an average example of broadcast continuity all loudspeaker addicts have had inflicted on them at one time or another. The orchestra of a certain feature recently beguiled its trade mystic character as he first basked under a warm sun and later pined 'neath a languid moon...both within one short half hour.

It's a pity, for broadcasting is now firmly on a fair artistic basis. It should outgrow its came-the-dawn ways and let a program stand on its musical merits. Smearing an otherwise fair presentation with inane flowery continuities only evokes impolite snickers...and the children don't believe them.

"Concise, informative announcements are not prosaic and occasional program notes are at times desirable. The musical trade marks employed by certain commercial features to open or close their programs suffice to lend individuality if this is desired. Examples now in mind are the Maxwell Hour's "Old Colonel" March, the A & P Gypsies "Two Guitars" and the Atwater Kent, "Now the Day Is Over."

**John Charles Thomas, Fritz Busch et al** (G. M. Family Party Red Network, Nov. 28) Mr. Thomas was worth the price of admission. Possessing a glorious voice which he handles skillfully, he has in addition the knack of microphone singing. In "Eri tu" he displayed fine breath control and commendable diction...high tones free from static. "Danny Deever" was sung with stirring dramatic effect, the Goldman Band accompanying this number. Fritz Busch led the orchestra of symphony players through some non-cerebral music professionally played. Weber and Fields were funny only in their juxtaposition with the rest of the program, their style having died with the beer gardens...though the latter are mourned. Strenuous efforts to please on these G. M. parties are evident. There is a fable re a father, his son and a donkey...

**Fisk Jubilee Singers & Edison Ensemble** (N. Y. Edison Hour WRNY Nov. 29th) Long association has made this excellent choir a model of part-singing. Precise attack clear enunciation and strict adherence to pitch commend their work. And of course their forte is spirituals sung only as members of their race can. "Reign Massa Jesus" was sung with fine nuance and deep religious fervor. Josef Bonine's excellent ensemble did all they could with their part of the program. This orchestra is unfortunately too small and in consequence lacks volume and balance. WRNY should look to their transmitter.

**Hecksher Foundation Symphony Orchestra** (Red Network, Dec. 31) A concert of near professional standard by a full symphony orchestra of juvenile musicians...excepting the double basses and a few other instruments requiring mature physical growth for manipulation. Surprisingly rich tone and co-ordinate ensemble work were evident in the playing of Handel's Concerto Grosso in D. True there were scratchy passages and faulty intonation occasionally, but then this is no major orchestra but an amateur organization of gratis tuition students. An SOS prevented the broadcast of the scheduled Mozart G Minor Symphony. Credit is due to Isadore Strassner (?) of the New York Philharmonic who conducted, and to the Foundation for the opportunities it offers.

**Reinold Werrenrath** (A. K. Hour Red Network, Dec. 4). The renowned baritone prefaced his program with a defiance to those who would call his recital "cheap." Alluding to the concert of a well known Irish tenor which he had that afternoon attended, he hoped his program would prove similar. Mr. Werrenrath was unduly defensive. His songs, while not exacting nor yet rarely heard, were such as to hold at bay hordes of carping critics. The "Evening Star" from "Tannhäuser" given in English was a lesson in singing, the noble melodic line being carried with a fine legato.

## Reviewed by David Sandow

Minus the orchestra the artist expected, his accompanist, Herbert Carrick, competently aided Mr. Werrenrath in this rendition as he did with the rest of the program. The baritone orated his own explanatory notes infectiously, thereby achieving an air of friendly intimacy with his unseen listeners. Mr. Werrenrath undoubtedly enjoys his broadcasting work as also does his broadcast audience.

**Stromberg Carlson Treasure Chest Hour** (Red Network, Dec. 6) A salon orchestra in very light music and sundry voices in popular bits. This hour, while causing no great furore in the musical sphere, has certain elements of value. As a pleasant background for light reading or inconsequential conversation it is innocuous and unobtrusive.

**Irene Scharrer, Mischa Weisbord** (Duo-Art Recital, Red Network, Dec. 7) The renowned English virtuosa made her American broadcast debut with this recital if memory serves. To those for whom this was her first "appearance" the musicianship she displayed should have made obvious the reasons for her following. There was a loveliness, a crispness and a deep musical instinct in all she did. Mendelssohn's "Spinning Song" was played with remarkable dexterity and subtle tonal values. Mr. Weisbord evoked from his fiddle a full and rich tone in Bach's Air for G String, which was played with artistic phrasing. Coupled with technical proficiency he made this and other contributions fit companions to share with Miss Scharrer's offerings in the high quality of this broadcast.

**Elsa Alsen, Sascha Jacobsen** (Columbia Hour WOR Chain, Dec. 7) Schubert's "Nacht in Traume" was sung by Miss Alsen of the Chicago Opera with uncertainty, due to poor breath control or nervousness, albeit with a pleasing tonal quality. In the thrilling and exacting *Bruennhilde* "Cry" she fared better, though her voice sounded hardly large enough for Wagner's music. Mr. Jacobsen played his sugared program with a luscious tone and commendable technical skill. His offering of Kreisler's "Tambourin Chinois" was the third time the listener heard it via the loudspeaker this week. Mr. Jacobsen should have shown more musical courage in the choice of selections...his musicianship warranted it.

**"Der Freischütz"** (N B C Grand Opera Company, Red Network, Dec. 7) This commendable opera repertoire company made a welcome departure from its accustomed presentations of Italian and French opera. The excursions into the realm of German opera have been few. The tabloid version of "The Freeshooter" should have pleased those who always have insisted "Caro Nome" and the Toreador Song be relegated to the motion picture palaces. Weber's opera singularly enough proved effective in its condensed version, Cesare Sodero who conducted having made the cuts judiciously. The cast included Judson House,

Carl Rollins, Wilfred Glenn, Hans Kramer and Aristide Fjelde. Mr. House as *Max* was in fine voice and demonstrated that not all the good tenors are members of the Metropolitan. A full and pleasing tone emanated from the eighteen voice chorus. The orchestra in the overture and throughout the opera played with an unjaded spirit.

**Kolster Co.'s Famous Composers' Hour** (Columbia, Dec. 7) The program was devoted to works of Georges Bizet. Excerpts from "Carmen," the complete "L'Arlesienne" Suite and several less familiar works were presented with varying musical success. The delectable "Smugglers" Quintet from "Carmen" was sung with infectious spirit and in proper tempo by the Kolster singers. The English translation however



**Devora Nadworney, Contralto, Who Is Being Heard in a Series of Half-hour Programs Made Up of Folk-tunes of Various Nations and Broadcast by the National Broadcasting Company Through WJZ, New York, Sunday Afternoon at 3:30 o'clock.**

merely strengthened the conviction that an opera is most effective when it is sung in its original language. The sentimental value of the Flower Song was overemphasized, while the tragic exhortation of *Don José* was absent in the Kolster tenor's rendition of this classic aria. The management for reasons best known to itself presented the vocalists anonymously—as is its habit with certain of its regular features. The listener

strongly suspects that the same ensemble does multiple duty for this station, though this is no criminal offense. Why not announce the artist who for the moment is the vehicle of the presentation? What musician ever shied at publicity? Announcer Harry C. Brown (identified by himself) furnished biographical information in a stilted and theatrical manner.

**Sophie Braslau** (Maxwell Hour Blue Chain, Dec. 8) It cannot be said that Miss Braslau was in the best of spirits for this recital. Her singing gave evidence of effort...not so much in the quality of tone as in the sustaining of a phrase and some high notes barely made the grade. However her exceptional skill as a singer and her ability to color her tones stood her in good stead. In both "Eiei, Eiei, Eiei" and the Habanera from "Carmen" she sang with dramatic ability and true understanding of the content of the works. Her polished diction was a pleasure to hear, demonstrating that she realizes songs consist of music and words.

**Philharmonic Orchestra** (Columbia Dec. 8) The magic of radio comes nearest to enable one to be in two places at one time. By a mere twirl of the dial one was able to flit from the Philharmonic at Carnegie Hall to Miss Braslau holding forth in the NBC studios and just as instantaneously hop back again. This without benefit of taxis or Lindberghian feats. Concert reviewers take notice. Mr. Mengelberg presented a generous program, a review of which is included in the concert page. This account merely desires to call attention to the fact that the piano is adaptable to broadcasting when it is in the hands of a skilled musician, such as Gitta Gradowa, the American pianist, proved herself. And when this is coupled with the splendid pickup and transmission WOR accorded the pianist's playing, fidelity is present to an astonishing degree.

**Walter Damrosch and the New York Symphony** (R C A Hour WJZ Chain, Dec. 10) The eminent conductor is continuing via broadcast the invaluable music-lectures which he instituted some years back in the concert halls. In addition to the piano Mr. Damrosch uses a goodly portion of the Symphony Society Orchestra as the medium to convey the music to the broadcast audience. Prefacing each number with lucid and authoritative comments (embellished by illustration of the major motifs on the piano) he enables musical novitiates to grasp the beauties contained in good music. Musical education therefore comes hand in hand with a concert of symphony, calibre Included in this program was the "Empress of the Pagoda" excerpt from Ravel's "Mother Goose." This charming music, depicting the playing of the statuettes in the Empress's bath was rendered delightfully and with color. "Beauty and the Beast," from the same suite, Berlioz' "March of the Pilgrims" from the Symphony "Harold in Italy" and Chabrier's "Spanish" Rhapsody were among others in an unhackneyed and interesting program. Some measure of credit should be accorded the sponsors for the presentation of this important feature.

**Judson Symphony Orchestra** (Columbia Broadcasting System, Columbia, Dec. 11) A regular weekly feature of an hour of symphonic music played by an exceptional broadcast orchestra. However, insufficient members in the string choir especially the first violins, tend to make for a lack of balance in forte passages, tho the tonal quality is excellent thruout. The program for this interesting broadcast included Mozart's "Così Fan Tutte" Overture, the same composer's G Minor Symphony, and the Allegro con brio movement from Beethoven's Piano Concerto in C Minor. The symphony was given in its entirety with no pauses between the movements. In this work the conductor, Howard Barlow, presented a musicianly reading, a meticulous attention to detail and drew from the orchestra a perfected and admirably toned performance. The exquisite second movement has rarely been heard to such advantage and compared favorably with a major symphony's rendition. Alexander Sandler in the Concerto played with an adequate technic but failed to imbue the music with the fire called for. Elsa Thiede sang "Il est Doux, Il est Bon" from Massenet's "Hérodiade" competently, and with a lovely vocal quality.

## Red Letters on the New York Dramatic Calendar

**Coquette**—Maxine Elliott's—Without doubt the best thing in town.  
**Porgy**—Republic—one of the most realistic performances we have seen.  
**Max Reinhardt's Productions**—Century—Decidedly worth while.  
**Civic Repertory**—Eva Le Gallienne's masterful presentations.  
**The Doctor's Dilemma**—Guild—B—to be taken at least once.  
**Escape**—Booth—A fine performance all the way through.  
**Trial of Mary Dugan**—National—One of the things to see without being told all about it beforehand.  
**The Racket**—Ambassador—Melodrama that keeps you on the edge of your seat, eyes wide open, ears pinned back.  
**Nightstick**—Selwyn—Cops + crooks = a good show.  
**Command to Love**—Longacre—"How father has changed."  
**The 19th Hole**—Cohan—A ten inch putt and the 19th hole. No excuse for missing either.

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**Manhattan Mary**—Apollo—Well, just go and see him!  
**The Mikado**—Royale—Gilbert and Sullivan as Gilbert and Sullivan would like it.  
**The Merry Malones**—Erlanger—George Cohan isn't an individual, he's an institution. See him and you'll know why.  
**Rio Rita**—Ziegfeld—607 performances to its credit.  
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## Bridging the Gap

ONCE upon a time children who were "fond of music," and some who were not, received family encouragement, or prodding, according to individual temperaments, in the form of "music lessons" which had little or nothing to do with lessons learned in school and which were often dropped at that critical age when new visions of a larger life began to replace the illogical dreams of childhood. In later years, if the pupil and circumstances so dictated, instruction in some branch of music might be taken up again; but an important formative period was too often left with an unbridged gap, and much valuable time was thereby wasted.

No one was to blame for this unsatisfactory state of affairs. Conditions were what they were merely because education had not then taken rank as the science it is today. Nor was it in the least surprising that music, in a great majority of cases, should be regarded as little more than a decorative accomplishment to be classed with embroidery for girls or jigsaw cutting for boys. The country as a whole was too engrossed with other matters, and had not settled down to the readjustment of aesthetic values which is so hopeful a sign of our present progress.

Music, however, has ever been too vital a thing to remain long in any form of bondage or in even the most comfortable background. The impulse musically to express emotions and aspirations that cannot adequately be expressed through any other means will out; and it is to the everlasting credit of progressive educators that they have recognized the need for its proper futherance. School glee clubs, choruses, bands, and orchestras have become so common and integral a part of our current educational system that the public is no long surprised but only immensely interested when it hears afresh of music growing naturally into the school's regular program.

It is, therefore, wholly in line with this expanding sense of music's place in the general scheme of daily work and play that the National Supervisors have arranged for a conference to take place in Chicago in the spring of 1928. Details of this important meeting are published elsewhere in this issue of *MUSICAL AMERICA* and reveal how far-reaching is the effort put forth and how wide-spread the beneficial effects must inevitably be.

It is by such means as the school group in music that the gap is bridged, and it is conferences of the kind under consideration which solidify the piers and make the roadway smooth.

### IMPOSSIBLE, BUT TRUE

ONE of the peculiarities of the human mind is that nothing pleases it more than to find itself agreeably mistaken. If human nature were a little worse than it is, surprises of this kind would bring annoyance, and such phenomena as Ernestine Schumann Heink and Yehudi Menuhin would receive scant attention. But, however much mankind may profess to enjoy crying "I told you so!" in reality the shock of an adverse sensation, provided of course, the effect be pleasurable, is invariably welcomed.

Experience had taught us that no singer approaching the span of usefulness mentioned by King David could possibly reflect more than a pale gleam of former glory. Was not Adelina Patti the vocal wonder of the world? And was not her final American tour at the age of sixty-three generally condoned, if it was excused at all, as a pathetic experiment? Had not critics repeatedly reminded us that only a mature artist could play Bach's Chaconne with the requisite depth of feeling? Yet, within the measure of a week, New York critics and audiences have tacitly, if not verbally or in writing, agreed that Mme. Schumann Heink and Yehudi Menuhin, standing at the extremes of age and experience, have approached each other so closely as almost to have met on a common ground of vitality and interpretative power.

Does this fact presage the dawn of a new and more comprehensive development in the history of our race? Will future generations expect children of ten and vocalists of sixty-five to play and sing as capably as Menuhin and Mme. Schumann Heink do today? Are we drawing near to a period in

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NEW YORK, DECEMBER 17, 1927

which performances such as they give will no longer appear unusual but will be accepted as normal? It is to be hoped so. To deny the possibility of this would be but to repeat, in effect, the declaration of the old woman who, seeing a locomotive for the first time, solemnly prophesied "They'll never get it started."

### TO THE READERS OF MUSICAL AMERICA

THE publishers of *MUSICAL AMERICA* announce the engagement of Mr. John Ramsey, director of circulation of *Vogue*, *Vanity Fair* and *House and Garden*, as director of circulation of this publication. Mr. Ramsey will continue as circulation director of the Condé Nast magazines.

This issue of *Musical America* consists of 25,000 copies.

During the last few months the circulation of *MUSICAL AMERICA*—for years the largest in this profession—has risen steadily. You, our readers, must have been giving us a great deal of advertising, because many new readers have volunteered as subscribers.

These indications, together with a coincidental increase in advertising, support us in our program of publishing an honest journal, a progressive journal and one with an ideal. It is in line with the spirit of progress pervading *MUSICAL AMERICA* that we are laying plans so greatly to increase our circulation that every music lover in the Western Hemisphere will be a regular reader.

We thank you for your belief in our integrity and our purpose, and we want you to know that anything you may do to increase the popularity of *MUSICAL AMERICA* still further will be appreciated by us.

THE PUBLISHERS.

STRANGE that our composers, in their search for suitable legends around which to build symphonic and symphonic poems, seem to have overlooked the versatile personality of Santa Claus. What opportunities for pictorial effect they are neglecting! How subtle are the characterizations that spring to mind—a leit motif for the tuba, a dance for the dolls, a glissando for the sleigh; and by way of originality, the tinkle of bells. Here is a task to engage the flightiest imagination, the swiftest writing.

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THESE ARE THE AIMS  
AND PRINCIPLES  
OF *MUSICAL AMERICA*

## Musical Americana

RUMORS have it—and some haven't—that Grace Moore will make her debut at the Metropolitan as Mimi in "La Boheme" . . . and not in "Romeo and Juliet." We can't keep out opera notes . . . Mrs. Jessamine Harrison Irvine threw a bunch of violets at Martha Attwood as Nedda in "Pagliacci" the other day and fortunately missed . . . it was right after the bird song . . . canaries or cuckoos, Martha? . . . Rose Ponselle and Marian Telva were in the audience . . . where was Serafin? . . . Ponselle has been going to the opera lately . . . she was at Manon last Saturday with MADAME VIAFORA and SIGNOR VIAFORA.

ME. ERNESTINE SCHUMANN-HEINK'S farewell recital in Carnegie Hall last week was one of the most genuinely moving events of a crowded season . . . sophistication is well enough, but the heartfelt tribute accorded this remarkable woman and artist puts to shame many of the most pretentious vocal efforts of this publicity ridden age.

And speaking of publicity . . . Tom R. Shipp in his radio letter from Washington tells us that "Tchaikovsky's world famous Overture Eight Eighteen Twelve, one of the sublime musical compositions of the last hundred years, rarely performed at all and never before offered on the air is one of the two unusual features, etc." . . . wait until Mengelberg and his colleagues hear this . . . there'll be a big fight over its first New York performance . . . and Stokowski may play it next year.

AT Victor Wittgenstein's party (Victor is a pianist) . . . Greta Stueckgold of the Metropolitan, Walter Kirchhoff, tenor of the same house, Mme. Charles Cahier and her husband, . . . Marguerite D'Alvarez, contralto, Eva Gauthier, creator of unusual programs, and Clara Evelyn, Mme. Stueckgold's companion, a diseuse who will soon give a New York recital.

OLIN DOWNES, New York Times music critic, enjoys Camembert cheese spread on sweet cookies . . . Roland Hayes, negro tenor, is soon to tour Russia and Germany . . . Paul Robeson, negro baritone, Harlem celebrity, Phi Beta Kappa, football player, orator, actor and negro spiritual singer par excellence, has just given two concerts in Paris . . . Imre Weisshaus, young violinist on the Pacific Coast, has made several successful appearances . . . he will soon play in New York.

VINCENTE BELLEZZA, Metropolitan conductor, has changed his room six times at the Ansonia . . . everybody's satisfied now . . . he wore tan spats to Manon . . . Mrs. Bellezza has translated all of Tagore into Italian . . . she is New York correspondent for 11 Italian newspapers . . . when Dick Stokes, Evening World music critic, writes plays he lives on brandy and chicken sandwiches . . . both straight . . . Artur Bodanzky, Metropolitan conductor has a birthday next week. Mr. and Mrs. Rudolph Gaertner are giving him a party. In honor of "Violanta?" . . . Bela Bartok, Hungarian composer, ought to be in town by this time. . . . Sam Chotzinoff of the Morning World thinks "Der Rosenkavalier" is a greater opera than "Tristan and Isolde" . . . maybe Wagner took the "glance" theme from "Rosenkavalier" . . . we'll have to ask Lawrence Gilman about this. . . .

BROKEN BLOSSOMS: Seen in a Bronx subway express last week . . . young man, about 25, and fast asleep, armed with portfolio marked "Builders Concrete Company," supporting copy of New Yorker opened at Musical Events . . . Bob Simon bringing peace to the builders. . . .

MIESZYSSHRUDLUQUERTYXNCBVMZS-JDHFYIU MÜNZ, the Polish pianist, who played in New York a fortnight ago . . . likes motor-cars . . . he drove a sport Cadillac from Cincinnati to New York in a few hours last summer . . . and turned turtle at 75 m. p. h. in Germany later in the season . . . the car is now in Poland. . . .

JOHN ALDEN CARPENTER sailed for Italy a few days ago. . . . His one act opera, "Skyscrapers," will be produced in Munich (probably at the Prinz-Regenten) late in January . . . Koussevitzky has made a suite of the work . . . played with success in Boston . . . and will soon be played in New York.

"Lohengrin" was exciting last week . . . Kirchhoff should double in "The Firebrand." . . .

Schuetzendorf has recovered from a bloody battle. Gigli held up well in Puccini's "Manon" last week. . . . Alda sang the title role. . . .

Hollister Noble.

ROBERT EDWARD JONES' sets for the American Opera Company's "Faust" in Washington were gorgeous. . . . More about a remarkable treatment of "Faust" when the company reaches New York.

President Coolidge was introduced to Mr. Rosing, director, during the performance . . . oratorically—"Mr. Rosing you have created something of beauty" . . . (then naturally) . . . "you have things running smoothly, haven't you?"



# The Week of Opera at the Metropolitan



© Mishkin  
Frances Alda as Manon Lescaut

## "MANON LESCAUT" RETURNS

"MANON LESCAUT" is back at the Metropolitan which may or may not be deemed important news. It has been away only four seasons and the principals in the performance last Saturday afternoon, Dec. 10, were already familiarly associated with the rôles they undertook. So that it was hardly a revival, though the powers that be designated it as such. A partial resuscitation, let us call it.

There is good Puccini in "Manon Lescaut" though this composer is hardly so near to the spirit of the Abbe Prevost romance as is Massenet in "Manon." Nevertheless it is a hearable score, especially when Tullio Serafin conducts it. Mr. Serafin last week made his orchestra always hearable, sometimes to the total obliteration of any singing that lip movements indicated might have been going on.

Frances Alda again sang the title rôle, in intelligent style for the most part. She was a resplendent figure amid the splendors of Geronte's Parisian residence and she dis-

posed of the not greatly effective vocal part with neatness, if she was not often inveigled into giving a startling amount of warmth or variety to her utterance.

Mr. Gigli won great applause for his disposal of the rôle of *Des Grieux*, which he invested with as much sincerity as this sawdust character suggests. Although suffering from a cold, he often gave a compelling account of the music allotted him.

The personage most in character in this affair, needless to say, was Mr. Scotti as *Lescaut*, a roistering fellow, who is very much like the same figure in Massenet's opera. In fact it is the very same. Mr. Scotti last week had more voice at his disposal than has been the case in some time. Mr. Didur was well cast as *Geronte*. In the smaller rôles of *Edmondo* and the *Ballet Master* Alfio Tedesco and Angelo Bada appeared to excellent advantage. Messrs. Pico, Reschiglian, Paltrinieri and Ananian and Mme. Alcock were also involved.

## RUFFO IN "ANDREA CHENIER"

TIFFA RUFFO received an ovation on his first appearance at the Metropolitan this season when he played to a packed house in Giordano's Revolutionary romanza "Andrea Chenier," on Monday evening, Dec. 5. His voice was vigorous and consistently compelling and his welcome resounded to echoes of applause. Beniamino Gigli sang the title rôle of *Andrea Chenier* with all the lyric beauty of which he is capable. It was a night on which tribute was paid to the poet and the butler in equal portions and to prove their recognition of it, both Gigli and Ruffo appeared after the final curtain and saluted each other with a kiss. Florence Easton was *Madeline*, one of her most felicitous rôles. Ellen Dalossy was *Bersi*, Kathleen Howard was the *Countess* and Angelo Bada was the *Spy*. Tullio Serafin conducted.

## "TURANDOT" AGAIN

THE fourth performance of Puccini's "Turandot" within the scope of four weeks was given on Friday evening, Dec. 9, with Maria Jeritza singing the title rôle. Giacomo Lauri-Volpi was, as usual, her bold, brave suitor. In fact, the only change in the regularly heard cast was that of Elda Vettori singing the part of the servant girl *Liu*. Mme. Jeritza again sang the part of the cruelly glittering beauty of Pekin's court with dramatic power. Lauri-Volpi's impassioned accents upheld the high standard of excellence he has set for himself in this rôle, and Elda Vettori was appealingly pathetic. Other parts were entrusted to Pavel Ludikar, Max Altglass, with Giuseppe De Luca, Angelo Bada, and Alfio Tedesco depicting the trio of *Ping*, *Pang* and *Pong*. Tullio Serafin conducted with his well-known energy.

## "LUCIA" ONCE MORE

WITH Sir Walter Scott providing the plot, Gaetano Donizetti the music, and with Louise Lerch and Frederick Jagel singing *Lucia* and *Edgardo*, a tale of fraternal friction in Ravenswood Castle was woven for the delectation of a Saturday night audience, on the evening of Dec. 10. This was the first performance this season of "Lucia di Lammermoor." Miss Lerch, one-half of the Allentown combination, was greeted with unstinted applause at her every appearance and particularly enthusiastic were her hearers after the famous "Mad Scene." She sang her rôle of the young bride convincingly and with a manifestly sincere feeling for her part. Mr. Jagel, another newcomer, was sufficiently attentive as a lover and satisfyingly tragic as the young husband who finds his wife about to be married off to his rich rival. Giuseppe De Luca sang the part of *Lord Ashton* with his customary polish and Ezio Pinza completed the cast of principals with his interpretation of *Raimondo*. Others listed were Alfio Tedesco as *Arturo* and Giordano Paltrinieri as *Normanno*. Vincenzo Bellezza conducted the familiar airs with warm precision. H. H.

## KIRCHHOFF AS "LOHENGRIN"

"LOHENGRIN" was given at the Metropolitan on Thursday, December 8th. This occasion marked Walter Kirchhoff's first New York appearance in the title rôle, although he sang this part in Philadelphia last year.

Mr. Kirchhoff was a strange embodiment of Wagner's tradition hallowed hero. His courtship and wooing of the fair Elsa was one of the most fervid and impetuous affairs that has occurred on the venerable boards. And his knightly duel with M. Schuetzen-dorf as Telramund was a literally bloody battle.

Grete Stueckgold was charming as Elsa. Mme. Matzenauer as *Ortrud*, Mr. Mayr a deep toned King, and Everett Marshall as the Herald were other important members of the cast.

## A NEW DOUBLE BILL

The Metropolitan Opera Company provided a new double bill on the afternoon of Friday for the benefit of the work of the Southern Women's Educational Alliance "Haensel und Gretel" in an operatic partnership with "Pagliacci." In the latter work Martha Attwood made her first appearance of the season with the company as Nedda—her first local appearance in the rôle while Messrs. Martinelli and Danise were Canio and Tonio, and Bellezza conducted.

"Haensel und Gretel" had, as usual, Mines. Fleischer and Mario for the children and Miss Manski for the Witch, with Mr. Bodanzky conducting.

Miss Attwood, with most commendable sincerity, did her best with the music of her rôle, but the part proved somewhat too exacting for her modest attainments. The ensemble was good, however, and histrionically Miss Attwood's performance showed much improvement over her former work.

There was a large audience which must have pleased the Southern Women's Educational Alliance.



© Mishkin  
Antonio Scotti as Lescaut

## Lhevinne to Play for Radio

THE first appearance before a microphone of Joseph Lhevinne, who has just returned to New York from his latest successful piano tour of Europe and the United States, will mark the inaugural Ampico Hour of Music, the first in a new series, which will be broadcast by the National Broadcasting Company through the Blue Network beginning New Year's night. Following this program, which will be heard from 7:15 p. m. to 8:15 p. m., E. S. T., the remainder of the programs will be regular Thursday evening features, beginning Jan. 5. An orchestra, conducted by Frank Black, will form the background of this new presentation, and there will be many eminent soloists from time to time.

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## Dear Musical America:

WHEN William J. Henderson writes about singing I take off my hat and listen. When he praises Mme. Schumann Heink as he praised her How and Why in last Saturday's *Sun*, A Great Singer I take off my hat twice, Became Great and, in the words of the Chinese sage "wrap my ears around his words." In case you didn't see it, I'll quote part of what Henderson said:

If Mme. Schumann Heink retires from the concert platform and the stage she may perhaps teach singing. The writer does not envy her the undertaking. The way she learned her art will not appeal to the glorious youth of the present. This is a get-rich-quick age. No one desires to prepare to sing fifty years. The infant prima donna of this glowing hour expects to carry the world by assault with the help of the passionate reporters and the burning telegraph wires.

Ernestine Schumann Heink, passing magnificently into the twilight of a life beautifully spent, must have in her heart of hearts a satisfaction which these cheap sensation mongers will never obtain, no matter how much money they amass. . . . What a lovely list of artist's days Mme. Schumann Heink must have in her memory! As she passes majestically from the public gaze she may possibly murmur the words of the wise ruler of Israel: "A good name is rather to be chosen than great riches and loving favor rather than silver and gold."

Henderson's hint that young singers of today are not willing to study as their predecessors studied, reminds me of what Dame Albani wrote in her autobiography about her early training. Albani's father was a musician, and almost as soon as she could talk he began to teach her. The harp and piano were her instruments, and she told how he grounded her in the classics, always insisting that no note be struck until the time value of it had been thoroughly apprehended by the simple method of counting aloud. It was to this early training, Dame Albani said, that she owed her facility in singing recitatives in opera and oratorio. That the price, in regard to childish pleasures, must have been great, was revealed when, as a famous singer, Albani was asked, for purposes of a magazine article, to describe her favorite doll.

Her reply was simple, but illuminating: "I never had a doll."

As the years unrolled, however, she became the possessor of numerous other things, among which was a technic that would make some singers of today open their eyes in astonishment. It was a professional singer who told me the following tale:

"I heard Albani in Verdi's Requiem. I had studied the score, and when she approached the high C against the chorus without breathing in the place provided for breath, I was genuinely scared—it didn't seem possible that any voice could tackle a double phrase like that without disaster. But the tone simply floated, apparently with perfect ease, and the effect was thrilling."

Please page the soprano who can do that today.

\*\*\*

I EXPECT you know (I believe all the papers, including yours, mentioned it) that Lawrence Tibbett made his first spectacular success as Ford

"Ford" vs. Ford Out at Frisco

in "Falstaff." I didn't suspect at the time, (and probably neither did you) that this was, after all,

but preparation for a triumphant Ford coup of another kind. Regarding the latter success, I cannot do better than quote a letter received from a friend in San Francisco:

Lawrence Tibbett and the new Ford motor car made their recital debuts simultaneously under the same roof. Only a corridor and two not-so-very-thick walls separated the two audiences—and the 5,000 who filled the main part of the Civic Auditorium to enjoy the Tibbett muse, heard the artist sing with a Ford obligato and peered at him for the second half of the evening through a smoke screen. An artist who allowed his temperament to turn to temper, would have given up the uneven competition—but not so with Tibbett, who braved all the chug-chugging, exhaust smoke, pounding, etc., etc.—and gave a splendid program with unflinching artistry. Selby Oppenheimer was the sponsor—but he did not engage and neither could he oust the Ford Battery!

Incidentally, I would now give credence to the rumor, (should such a report be set afloat) that Mr. Tibbett is practising the solo in "Pacific 231."

\*\*\*

AT last a seer has arisen to penetrate the mysteries of "Il Trovatore's" libretto. For yeeahs and yeeahs audiences have been in the dark about The Mystery it, but now the veil is of "Trovatore" lifted by a newspaper Solved at Last writer in Panama. Like all really great achievements, his has been simple. Reviewing an operatic performance, he writes: "The Bra-



cale Opera Company needs little introduction to an Isthmian audience and in Verdi's masterpiece 'Il Trovatore' with Cav. Adolfo Bracale directing the orchestra, a large and enthusiastic audience enjoyed to the full an interpretation of the classic opera such as seldom if ever been given in the nation's theatre."

Continuing to read, I realize that the interpretation must indeed have been "such as seldom if ever been given" in the nation's or any other theatre. For the next paragraph states: "Traviata" is one of the most beautiful works of its class, and is full of lovely melodies; while the story of the unfortunate Violetta has caused many tears to be shed by sympathetic listeners. The plot, quite familiar to Isthmian audiences, tells how Violetta. . . . But the accusations here brought against Violetta are such that I chivalrously cease from further quotation.

So at last we know what really happens in "Trovatore." Yet, with all due honor to the discoverer, his discovery would appear to have had an element of accident in it, after all. For, according to John K. Baxter, author of a "Pro and Con" column, the scribes who attended this wholly remarkable performance were unable to obtain programs. Mr. Baxter charges that his colleague had recourse to a Victor record catalogue "in which the librettos of the more popular operas are outlined" and that he "stepped on a metaphorical banana peel" in simply establishing a case of mistaken identity.

Reading all this, backward and forward, as well as upside down and inside out, I find myself as thoroughly wumbled as if I had just been witnessing and hearing a performance of "Verdi's masterpiece." But at least I now have the real dope on "The story of 'Il Trovatore.'"

ANOTHER young American singer is making good, and in company no less distinguished than that of Titta Ruffo. There is a romantic story back of this, of course, and it

Home Talent Freshly Hailed in Opera Ranks

where Marie Mickita, some five years ago, sang

as soprano soloist in various church choirs. Believing that her voice was worth something, Miss Mickita came to New York and spent a study period in this city. But even "the greatest city of its size in the United States" did not satisfy her ambition, and she went abroad, there to continue preparation for an operatic career.

Returning to America, Miss Mickita has been booked by the Pennsylvania Opera Company, which is playing in Philadelphia; and it was as *Desdemona* to Ruffo's *Iago* that she made her initial entry into opera in the United States.

And now I come to the meat of my story. At the time Miss Mickita determined to tread the boards, she was left an orphan and without funds. To earn a living during the time she must study, she obtained a stenographer's position in New York. There were no convenient friends to lend practical assistance; but her only living relative, her brother Michael, a printer, likewise got a job in New York in order that he might "stand to" as the military men say. That Michael was in the audience on the night of Miss Mickita's Philadelphia appearance must have been one of the happiest features of an exceedingly joyous occasion. My only regret is that Michael was not one of those printers who set up the complimentary criticisms of his sister's singing; but that pleasure should still be his. It would add the finishing touch.

This account of pluck and perseverance reminds me that I knew another opera singer

who paid for lessons with the money she earned while holding down a stenographer's post. It was in her habit, she told me, to study music on crowded trolley cars on her daily way to and from work. Tickets for her first concert were sold by herself in spare time in the evenings. Eventually she made her way to Europe, and there she is today, singing leading rôles in opera companies that are not to be sneezed at.

Sticktoitiveness of this kind recalls an illuminating remark once made by Lillian Nordica: "I owe my success to my New England jaw."

\*\*\*

ONCE upon a time, a-many years ago, I went to an orchestral concert. Between the movements of a symphony, my

lady friend gave me what in those genteel days was the equivalent of a nudge, and whispered: "Look. Oh! look.

There's a woman in the orchestra." Always obedient to any feminine behest, I looked, and indeed, it was so. That, I repeat, was a-many years ago, which, perhaps, accounts in part for the thrill I experienced when I realized that my friend was right. It was a real thrill, too, none of your little mechanical sensations, such as we painstakingly record today when a building blows up under our noses; and it stands out in my memory in company with the satisfied wonderment I felt when first I saw a horseless carriage zig-zag along the highway.

It is for two reasons that I refer to it now: first, because the recollection gives me pleasure; and second, because my willing mind has been directed thereto by a small parcel of news reaching me imp- wise from Dallas, a city, as we all know, which is rightfully proud of its symphony orchestra.

"It is announced," reports my imp, with due formality, "that Paul van Katwijk has added sixteen women players to the Dallas Symphony Orchestra, all in the string section. This is a new departure, (so runs the comment of my informant) as two years ago Mr. van Katwijk decided to employ men players only. The late Walter J. Fried had always included a number of women violinists."

From a decorative standpoint, ladies among the bows, or bows among the ladies, would formerly have seemed the most appropriate thing in the world; and to be strung along by women has ever been one of man's happiest experiences. Why Mr. van Katwijk has shown this reluctance, I cannot understand, especially in these times of women giving grace to almost every kind of endeavor, from playing in orchestras to operating gasoline filling stations,—as I hear they do in the west. We have even become fairly accustomed to the idea of woman conductors, and I do not turn a scanty hair when told that a girl, Katherine Millsbaugh of Yonkers, will conduct several New York performances of the American Opera Company.

Personally, I am sure that if I were an orchestral player I would respond with much greater alacrity to a feminine leader than to a masculine one. If, for example, a man conductor ordered me to play faster when I felt like playing slower, the temptation to tell him exactly what I thought of his interpretative methods would, I fear, overmaster me. But if, on the other hand, a woman smiled at me, and beckoned invitingly with her bâton, I know I should gallop enthusiastically after her, no matter how *rallentando* the composer might have marked his piece.

I foresee only one obstacle to women acquiring as great prominence in this field as men now assume, and that is constituted by language. To illustrate: Two orchestral players, both men, were swapping anecdotes. One belonged to the orchestra Theodore Thomas conducted, the other was a member of another symphonic organization.

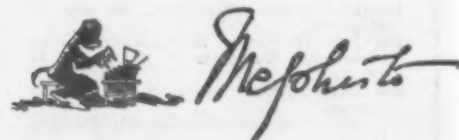
"Our leader is very poetic," said the latter, "one day when I was stumbling over a measure in triplets, he told me the notes should sound like a chime of bluebells rung by a fairy."

His friend opened a wide mouth. "That's not the way Thomas corrects us," he said. "If Thomas doesn't like what we do, he says 'Damn!'"

But perhaps, since women are permitted, or have taken, so much greater freedom today than they ever had before, it might be possible to arrange a compromise, say a *mesa voce* "Damn!"

\*\*\*

To the New Year, toasts yours



MERRY CHRISTMAS!





### Woman Leads Walla Walla Symphonic Forces

WALLA WALLA, WASH., Dec. 14.—The Walla Walla Symphony, Mrs. Edgar Fischer, director, gave its fifty-first concert before an enthusiastic audience. Music by Beethoven and Bizet was on the program. This organization is made up entirely of amateur musicians. David Campbell, pianist, was the soloist, playing numbers by Beethoven and Chopin.

R. L.

### New "Santuzza" Greeted in Début

Pauline Lawn, American Singer, Appears With Civic Forces in Philadelphia

PHILADELPHIA, Dec. 15.—Pauline Lawn, a young American soprano with hitherto an Italian career, effected her American début in the Metropolitan opera House on Thursday evening of last week in a performance of "Cavalleria Rusticana," which had both dramatic vitality and significant vocal appeal.

These qualities were developed in large degree by Miss Lawn, whose voice is rich, resourceful, young and resilient and admirably capable of taking on dramatic coloring. Her success as *Santuzza* was substantial and thoroughly deserved.

Miss Lawn was brought to America especially for two productions by the Philadelphia Civic Opera Company, in charge of Thursday evening's bill. She is booked to sing again, in "La Bohème" and will then return to Italy to resume her engagements. The expenses of this flying trip were defrayed by W. Attmore Robinson, artistic director of the Civic organization.

The "Cavalleria" performance involved the services of Norbetti Ardelli as *Turiddu*, Alfredo Gandolfi as *Alfio*, and Florence Michell as *Lola*. The chorus sang superbly and Alexander Smallens directed the orchestra in his customary vigorous style. The Mascagni one-act was preceded by a delightful presentation of "The Secret of Suzanne," with Irene Williams as the panicky cigarette smoker, Nelson Eddy as the suspicious husband and Joseph Craig Fox as the dumb servant. The charming work was sung in English and with intelligence and good diction.

The New York Metropolitan's offering at the Academy of Music on Tuesday evening of last week was the increasingly popular "Der Rosenkavalier," interpreted with brilliancy and elegance by some of the finest artists in the Broadway troupe. The leading roles were entrusted to Florence Easton, the *Princess*; Greta Stueckgold, *Octavian*; Richard Mayr, the *Baron*; Editha Fleischer, *Sophie*; Gustav Schuetzendorf, *Faninal*; Dorothy Manski, *Marianne*; Kathleen Howard, *Anina*. Artur Bodansky conducted in enlivening fashion.

H. T. CRAVEN.

### Oberlin Piano Recitals

BRISTOL, CONN.—Gaul's cantata "Ruth" was sung by members of the Bristol Baptist Church Choir on Nov. 27.

## Emil Mollenhauer Dies in Boston

BOSTON, Dec. 15.—Emil Mollenhauer, conductor of the People's Symphony, died suddenly on Dec. 10 at his home, 189 Huntington Avenue. He was to have conducted the People's Symphony the following afternoon at its regular concert in Jordan Hall.

His father, Frederick Mollenhauer, a musician, was a native of Erfurt, Germany.

Mr. Mollenhauer was born in Brooklyn, N. Y., Aug. 4, 1855. Emil became a member of Booth's Theatre Orchestra at the age of fourteen and was chosen a member of Theodore Thomas' Orchestra when he was sixteen, playing first violin.

Emil was a member of the Thomas Orchestra about eight years, and then joined the orchestra formed by Dr. Leopold Damrosch. While with this orchestra he also studied as a pianist and was frequently called upon to act as accompanist.

The musical promise of Boston appealed to the young man, and he came to this city in 1884, playing with the Boston Symphony for four years. He was chosen conductor of the Germania and Boston Festival orchestras and toured the country with these organizations. He also was accompanist to such artists as Emma Calve, Nellie Melba, Lillian Nordica, Eugene Ysaye and Henri Marteau.

In 1899 Mr. Mollenhauer was selected as head of the Handel and Haydn Society. He occupied this post for twenty-eight years, retiring in May of last year.

For several years Mr. Mollenhauer had been conductor of the People's Symphony, giving pleasure to thousands of music lovers each Sunday afternoon.

### Gift Was Planned

Grief over Mr. Mollenhauer's passing was expressed by Courtenay Guild, president of the Handel and Haydn Society. A purse in recognition of his devotion was to have been presented to Mr. Mollenhauer at the coming performance of "Messiah" in Symphony Hall under the leadership of Serge Koussevitzky, conductor of the Boston Symphony.

Mr. Guild said: "I had sung under Mr. Mollenhauer's leadership for twenty-eight years in the Handel and Haydn Society and for twenty-three years in the Apollo Club, which he also conducted. As president of both societies, I was closely associated with him in musical work. He rendered valuable service at all times, and throughout the long

period of his leadership I never knew him to be late to a rehearsal or a concert.

"His skill as conductor brought new honors to the society that he lead. It was because of failing health that he felt obliged



The Late Emil Mollenhauer

to resign as conductor of the society last spring, but we had hoped that he might still be with us as a friend for many years.

### Fisher's Tribute

William Arms Fisher, president of the Oliver Ditson Company, said: Emil Mollenhauer's name always will be synonymous with what was most meritorious in every phase of the art of music."

W. J. PARKER.

### The National Opera

(Continued from page 3)

Trowbridge Tittmann was *Palemon*; Charlotte Harriman, *Albine*; Dorothy Tyler and Dorris Morrow, *Crobyle* and *Myrtale*, respectively. The last four are Washington musicians. Mr. Bimboni was again the conductor. Elizabeth Gardiner gave a fine solo dance.

The opera costume ball was given in the Mayflower Hotel, Wednesday night, honoring artists of the opera. There was a grand march led by the director general and Mrs. Albion as *Lohengrin* and *Elsa*, with the stars from the operas following, in character costumes.

DOROTHY DE MUTH WATSON.

### Atwater Kent Contest

(Continued from page 3)

The five district contests, and two winners were chosen in each district, comprising the ten who bravely tested their fate Sunday

A. Atwater Kent, sponsor of the contest delivered an address over the air at the beginning of the hour, saying that the idea had been a long-cherished one with him, and that he was deeply appreciative of the co-operation which had made the contest possible. He presented the contestants to the audience of unseen millions who were eagerly awaiting the trial.

Thirty-three stations were included in the chain which broadcast the contest program. The radio audience was allowed to judge, their opinion, wired in immediately, counting sixty per cent of the judgment. Contestants were announced by number only, so that no inkling of their identity was vouchsafed either group of judges until after the prize awards had been made.

### Sprague Chosen Conductor of Maine Festival

BANGOR, Me., Dec. 14.—Following a meeting of the executive committee of the Eastern Maine Musical Association, announcement is made of the election of Adelbert Wells Sprague as conductor of the Eastern Maine Music Festival, and of the election of William Rogers Chapman, founder of the Festival and for thirty years its active head, is honorary conductor.

F. L. B.

## Contralto Sings for Los Angelans

Braslau Is Soloist With Forces Led by Sneevoigt in Two Concerts

LOS ANGELES, Dec. 14.—Sophie Braslau, contralto, heard previously in her own recital, was the magnet that helped Conductor Sneevoigt to attract large audiences for the third pair of Philharmonic Orchestra concerts. Incidentally, Miss Braslau was responsible for the orchestra's breaking its "no encore" rule for the first time this season.

Miss Braslau found the audience in a receptive mood, made so by a finely drawn delineation of Schubert's "Unfinished" Symphony. Three songs were listed by her: Rachmaninoff's "Fate," and two by Moussorgsky, "The Classicist" and "On the Dnieper."

Georg Sneevoigt has not won more sincere appreciation than on this occasion. The orchestra played with resilient effect, particularly in pianissimo passages, and with fine regard for nuance and color. Sibelius' Symphony, No. 1 in E Minor, Op. 39, occupied the latter half of the evening.

So successful was the performance on Thursday night, than an even larger number sought entrance on Friday afternoon, with the result that many were turned away.

### Oberlin Piano Recital

OBERLIN, OHIO, Dec. 14.—Recitals have been given at the Oberlin Conservatory by David Moyer and Denoe Leedy, pianists.



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New York Herald Tribune, Nov. 13



# ECHANIZ

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DEXTERITY

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—New York American, Nov. 13.

"The young man has a brilliant TECHNIQUE. More to the purpose, he has temperament that makes technique interesting."

—Boston Herald—Nov. 5.

"ECHANIZ PROVES SENSATION"

"Discloses Unusual Gifts with Great Brilliance and Power"

"One of the most interesting piano recitals of the season."

—Chicago Daily News, Dec. 12.

"He has something more important than technic in his playing. He approaches a work with the warmth and enthusiasm of youth, and at the same time with a cool and accurate brain, that directs performance along a well ordered course. Consequently his Chopin playing avoids the extremes of sentimentality and boredom, his Debussy is not ponderingly studious but bright, alert, and interesting, and when he comes to a composer like De Falla he is vivid and inspiring beyond all telling."

—Chicago Tribune, Dec. 12.

"Extreme flexibility, lightning speed, pianistic style, plentiful temperament, his version of exotic material as nearly authentic as that of any pianist known to Chicago . . . full of personality. . . . Chicago's genuine welcome to him must be taken as indicative of what America as a whole sees, or will see, of his highly individual claims to success as a recitalist."

—Chicago Journal, Dec. 12.

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## IN DEFENSE OF CRITICS

By Ernest Hutcheson, as Told to Frances Q. Eaton

MUSICIANS who grow savage over their rough treatment at the hands of newspaper critics and bewail the lack of justice on the printed page should attempt to write a few criticisms themselves, day after day, and realize the difficulties that beset a critic's position.

This, oddly enough, is not the diatribe of a harassed gentleman of the press, but the clear-sighted and earnest opinion of a scholarly musician—none other than Ernest Hutcheson, pianist of renown and dean of the Juilliard Graduate School of Music.

Mr. Hutcheson knows whereof he speaks, for has he not followed his own advice? The most notable example, of course, of this pianist's temporary metamorphosis into a concert reviewer was on the occasion, long to be remembered in New York, of the complete reversal of positions between artist and critic—the piano concert by John Erskine, Olin Downes and Ernest Urchs last January. Mr. Hutcheson was one of the artists who wielded the critical pen over the artistic efforts of the author, the critic and the business man.

### Pity the Critic!

"I never had such a difficult task in my life," the pianist confessed, making a wry face at the remembrance. "Many times before—though never in New York—journalistic friends of mine had requested a few words about this concert or that, and it was always a bugbear to me. My sympathy goes out to the critic who dashes from one concert to another, hearing snatches of one program, snatches of another. How can he be expected to write three—or five—good comprehensive reviews before his paper goes to press the next morning?"

"I can't pretend that the artists always receive justice, but what can we do about it?"

"After all, the highest value to music in criticism is the attention which is created for the art by what people read about it. If for nothing else it is self-justificatory.

People who have attended a concert will read what the paper has to say about it, either confirming their own opinions, which they may have been too timid to express, or finding cause for a heated argument. In either case, attention has been arrested, and music grows to have a place in their minds.

"There is one principle which is so often overlooked in this matter of hearing music, writing about it and reading what someone else has to say on the subject, and I believe it to be the vital core of the entire proposition.

### The Use of Music

"What is music for, anyway? Just this: for the enjoyment to be derived from it. Only in the measure of its power to give satisfaction of some sort is an art of value to human beings.

"In that premise lies the kernel of my chief quarrel with many critics and musical writers. They are so bitter, so full of invective and sarcasm that one would suppose they hated music! Perhaps they enjoy their attitude, but it seems a sadistic enjoyment to me.

"John Erskine once said this to me, and his thought holds good for music as well as literature: 'The small boy who is thrilled over reading the adventures of Nick Carter is way ahead of the man who is ever so slightly bored with any master of literature.'

"That is why I defend the 'low-brow.' He so thoroughly enjoys his pleasures. The 'high-brow' would have us understand them. Now, do not misinterpret me on that. There is a golden mean, composed of the elements of pure enjoyment and understanding, tempered with tolerance, which is attained only by experiencing both.

"It was for that same reason that I defended jazz. People loved it! No less did the performers have a good time. Of late, however, I feel that jazz bands are standardized and commercialized, and the spontaneous joy has more or less gone out of their performances.



Ernest Hutcheson

"I know what these hyper-critical stages mean, for I went through them at the conservatory in Leipzig. Like so many of my fellow students, I was deposited in this center of learning and, with all the humility engendered by the proximity of enormous knowledge and culture, started in to try to learn something myself. Very soon, I had heard so much of the wonderful music of the world that I began to form some sort of critical ability, and to know the best from the merely good, the good from the mediocre. It was only natural that we should enlarge our knowledge and appreciation, but there came a time when we had heard too much and were satiated. We would nudge each other when somewhere would play an F Sharp for an F—nothing was good enough for us. We knew how it should be done, oh, we probably couldn't do it ourselves, but we knew.

"It has since been my privilege to be in the company of great musicians while listening to many types of music, from the finest artists of the world to the most immature pupils. These men listen with appreciation and enjoyment—they derive pleasure from

### To Sing Mason Work

#### Friends of Music Society Lists "Countryside Songs"

The Society of the Friends of Music will give its fifth concert of the season in Town Hall on Sunday afternoon, Dec. 18. Daniel Gregory Mason's new composition, "Five Songs of the Countryside," for soprano and baritone solo, chorus and orchestra will be given its first hearing in New York. Its first performance was by the Bridgeport Oratorio Society, Frank Kasschau, director, Dec. 7, 1926. The composer has selected five poems from "Last Poems" by A. E. Housman. Dreda Aves, soprano and Frederick Baer, baritone; will sing the solo parts.

The second half of the program will be given over to Purcell's "Dido and Aeneas." The artists to be heard in this part of the program will include, Mme. Aves, Margaret Matzenauer, contralto; Marion Telva, contralto; George Meader, tenor; and Carl Schlegel, baritone. Artur Bodanzky, will conduct both compositions.

the humblest efforts. They could find flaws, certainly; they could tear the pitiful, amateurish attempt in pieces, but they are too much aware of what it all means. They have passed beyond the hyper-critical phase into wisdom and simplicity.

### Artistic Fumbling

"I maintain that anyone who fumbles a tune on the piano with one finger immediately becomes an artist—of degree, naturally. But he is making music for himself, and his efforts should be respected. It is this whole-souled acceptance of music as a part of their lives on the part of people—just people, everyone and his neighbor—which so encourages me. I have seen it grow from the tiniest and most unpropitious beginnings to the magnificent proportions of today. Twenty years have worked wonders for the music of America.

"And there, as I say," Mr. Hutcheson concluded his discussion, "is where the critic has helped, whether or not it was his intention. He has 'done us good' by directing public attention in our direction."

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Photo by Strauss Peyton

# JEANNETTE VREELAND

Soprano

CARNEGIE HALL  
NEW YORK CITY

December 2, 1927

"sincerity"  
"deftly handled"  
"musicianly interpreter"  
"deep perception of style"  
"uniform quality throughout"  
"voice of freshness and power"  
"taste and refinement of style"  
"exquisite rendition of Ravel"  
"singularly free from affectations"  
"unusually effective song-singing"  
"care in matters of pitch, phrasing and diction"  
"made each of these delightful songs a clear-cut etching"  
"superior vocal mechanism supported by taste and intelligence"

## American:

Dec. 3, 1927

An evening vocal recital by Jeannette Vreeland, at Carnegie Hall, presented that Junoesque soprano in some unusually effective song-singing. She is gifted with a clear, steady and freshly-timbered voice, and she employs it skillfully and with artistic value in the moods and colorings of the music she delivers. The old numbers by Gluck, Arne and others had fine breadth. Some German lieder and French pieces showed deep perception of style. Miss Vreeland is a recital artist of real worth and achievement.

## Times:

Dec. 3, 1927

Jeannette Vreeland, soprano, a New York singer who has won wide popularity in the west on tours with the Minneapolis and other orchestras, gave a song recital in Carnegie Hall last evening, assisted by Richard Hageman at the piano. Her voice of freshness and power, singularly free of affectations, gave pleasure to many hearers. Her program ranged through dramatic airs from Gluck and Dr. Arne to such rarities in opera as the "Cherubin" of Massenet and "L'Enfant et les Sortilèges" of Ravel. Dvorak's "By the Brook" was notably effective among a group of German lieder, of which the late Erich Wolff's "Knabe und Veilchen" was redemanded and Marx's brilliant "Hat dich die Liebe" drew further encores. To Italian and French lyrics the singer added the old English "Summer Is a-Coming In," arranged by Corder, and a final selection of current English and American writers, including Annabel Buchanan and Messrs. Crist, Lane, and Besly.

## Sun:

Dec. 3, 1927

Miss Jeannette Vreeland returned here last evening to the larger spaces of Carnegie auditorium in an unusual and varied program of choice vocal selections. Miss Vreeland sang admirably. Her lovely voice was well sustained through her registers. Miss Vreeland is a singer of lyric type who is serious, improves her art as time passes and possesses not only a voice but superior vocal mechanism supported by taste and intelligence. More than this she is attractive to see.

## Telegraph:

Dec. 3, 1927

Jeannette Vreeland, soprano, gave a recital last night in Carnegie Hall. Miss Vreeland is perhaps best described as charming, both vocally and physically. She sings in a technically competent manner. Her phonation and diction are excellent. Her behavior on the stage is as devoid of nervousness as possible. She gets her effects without apparent labor. All these are indications of artistic attainments. Miss Vreeland knows how to give first-rate interpretations. When she sang Koechlin's "Fairy Time," she conveyed a definite picture of the spirit of the song.

Then she turned quickly from Fairyland to the France of Massenet and Ravel and Saint-Saens. They called for moods that ranged from musical comedy love to childish whimsy to the gaiety of May. Miss Vreeland made each of these delightful songs a clear-cut etching.

## World:

Dec. 3, 1927

The rain had stopped outside and the taxicabs swished and skidded on the greasy asphalt. But inside Carnegie Hall, before a piano piled high with brilliant flowers, Jeannette Vreeland was singing—of life and love since the world began.

Her voice is a soprano of surprising complexities. It rides easily upon a long swell of middle fulness, rises to a glorious soaring fortissimo, then slides easily to a golden piano and last of all floats airily down to a delicious pianissimo whisper. She uses this remarkable instrument without effort.

## Evening World

Dec. 3, 1927

It is not any too often that a voice solicits attention as fresh, pure and clear, or as well managed, as that possessed by Jeannette Vreeland, heard in recital last night at Carnegie Hall. Blessed with a fine stage presence, and throwing herself into her work with relish and sincerity, Miss Vreeland was not long in falling into the good graces of her audience.

Miss Vreeland's voice is of uniform quality throughout. It increases in body and brilliance in the upper half of the range. In her realm, she proved a musicianly interpreter, with taste and refinement of style and care in matters of pitch, phrasing and diction.

In her first group, devoted to early English and Italian classics, Miss Vreeland was particularly successful with Veracini's "Pastorale," delightful in its delicacy and lightness of touch. "Komme Doch," by Thuille, was the high spot of the following section, devoted to German lieder. The recital reached a climax in its French division. Here Miss Vreeland accomplished her best bit of the evening with an exquisite rendition of Ravel's "Air de l'Enfant," charmingly projecting its wistful mood and contrasting it cleverly with the preceding "Vive Amour" and the exultant "Mai" of Saint Saens, both deftly handled. In her interesting and well arranged program, Miss Vreeland was assisted at the piano by Richard Hageman, who played with his usual skill.

## Telegram:

Dec. 3, 1927

At Carnegie Hall Mme. Jeannette Vreeland exhibited her charming soprano voice and engaging manner of singing in a varied program of songs classical and modern. Richard Hageman was her accomplished accompanist.

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## Garden Returns to Chicago

(Continued from page 1)

Garden had newly costumed the part, the first act's gown of gold cloth spangled with colored jewels being of particular attractiveness.

No less vivid a performance was that of Vanni-Marcoux as *Guido Colonna*, a part he originated in both Europe and America. Nothing of theatrical detail or of subtle intensity was omitted from a portrayal that completely defined a character that might easily become a strait-laced bore. Rather, in Marcoux' hands, it became the most sympathetic figure of the drama. Edouard Cotreuil, José Mojica, Antonio Nicolich, Albert Rappaport and Eugenio Sandrini completed a noteworthy cast. Roberto Moranzoni conducted.

### "Aida" Repeated

"Aida" was repeated on Wednesday evening before a sold-out house. The cast was the same as for previous performances: Claudia Muzio, Cyrena Van Gordon, Elinor Marlo, Charles Marshall, Cesare Formichi, Virgilio Lazzari, and Lodovico Oliviero. Henry G. Weber conducted.

The "Tannhäuser" repetition of Thursday night introduced Augusta Lenska to opera goers in the rôle of *Venus*. Mme. Lenska sang the difficult music with unassuming technical mastery, and a tone of consistent richness and appeal. The work of this modest artist has been of such exceptionally high standard this season as to attract wide attention. The remainder of the cast consisted of Leone Kruse, Lucille Meusel, Forrest Lamont, Richard Bonelli, and Alexander Kipnis. Mr. Weber conducted.

### Another American Début

The first "Carmen" of the season on Friday night brought a capacity audience to hear not only Mary Garden's willful, electric interpretation of the title rôle, but to attend as well the début of a new American singer as *Micaela*. Both were matters for excitement and congratulation.

When Kathryn Witwer won the National Federation of Music Clubs contest last spring, it was understood that the Civic Opera would offer her an appearance during the coming season. The company kept faith in the matter, and so did Miss Witwer, for seldom has a young American artist come to the Auditorium stage without the benefit

of long routine and experience and displayed gifts so well marshalled to meet a trying test. Singing *vis-à-vis* with two of the company's greatest artists, she upheld her important share of the proceedings with an alert sense of the stage, an attractive but unobtrusive individuality, and unfailing musicianship. Her voice is not one of considerable volume, but it is well placed, admirably managed, and of sufficient vitality that it easily reached the remote corners of the great theater and floated over the orchestral accompaniment with grateful ease. Her success with the public was of ovational proportions.

Although seemingly suffering from a cold, Miss Garden nevertheless gave one of the most dazzling exhibitions of her genius that this reviewer has ever witnessed. It was much as if some fabulous master artist were to sit at his instrument and improvise, wildly and capriciously, yet never losing sight of the underlying central thought. Hers was a *Carmen* of endless mischief and devilment, but with fiery passion never deeply nor long concealed beneath the alluring surface. Vocally, despite a growing huskiness toward the end of the performance, there were moments of real brilliance that many younger artists, without the stigma of "singing actress" attached to their name, might well envy.

Luigi Montesanto was a new *Toreador*, certainly one of the handsomest and most dashing of the varied collection Chicago has known. Mr. Anseau was the *Don José*, with Mr. Cotreuil, Alice D'Hermanoy, Elinor Marlo, Désiré Defrère, Mr. Mojica and Eugenio Correnti completing the cast. Giorgio Polacco conducted.

### "Loreley"

"Loreley" was given its fourth and last repetition of the season at the Saturday matinee. As before, it was sung by Miss Muzio, Eide Norena, Antonio Cortis, Luigi Montesanto and Chase Baromeo, Antonio Sabino conducting.

"The Jewels of the Madonna," one of the most successful of the season's productions, was repeated Saturday night before a sold-out house. The principal rôles were sung by Rosa Raisa, Mme. Lenska, Mr. Lamont and Giacomo Rimini. Mr. Moranzoni conducted.

ALBERT GOLDBERG.

## Some Recent Boston Music

Boston, Dec. 15.—At its recital in Jordan Hall on Dec. 9, under the direction of Clayton D. Gilbert, the New England Conservatory's dramatic department sustained its reputation for presenting unusual and artistic pieces.

For some twenty years Mr. Gilbert has offered a December program containing premières and works infrequently seen on the professional stage. His recitals have acquired a large and enthusiastic New England following, as was shown by the crowded house on this occasion. Groups from Fall River, Providence, Taunton, Lowell and Nashua were among those who applied for admission tickets, often at the suggestion of some former pupil of the department.

### Original Pantomime

As in most recent years, Mr. Gilbert offered a pantomime of his own writing, one in which they had the co-operation of Gilbert Byron in the dance effects. Titled "In the Park," this ballet depicted episodes supposed to have occurred in a New York park just before the Civil War.

The music was arranged from American works of the 'fifties by Gertrude Gavitt Brailley, and the costumes were designed by Raymond F. Bowley after illustrations in *Godey's Ladies' Book*. Two girls of that period were portrayed by Helen Chamblor and Marie Eschenbach. A ballet of about fifty young men and young women of the Conservatory student body took part, and dance music was played by the Kappa Gamma Psi Trio: Rowland Halfpenny, pianist; Basil Prangoulis, violinist, and Edwin Stuntzner, 'cellist, with Harold Schwab as organist.

### Give "Cradle Song"

Two other novelties were Sierra's "Cradle Song," translated by John Barrett Underhill, and "Lilacs in April" by Edmond Rostand, translated especially for this performance by Louise Llewellyn.

The cast of "Cradle Song" consisted of Lucille Grammes, Eleanor Wright, Florence Gale, Phyllis Blake, Corinne Clement, Evelyn Boring, Florence Stillwell, Francis Laughlin, Ruth Collins and Hassler Einzig.

In "Lilacs in April" the parts of *Columbine*, the *Red Pierrot* and the *Blue Pierrot* taken by Gail Gilbert, Norman Strauss and Hassler Einzig.

For an opening number, Mr. Gilbert offered the familiar first act of Harold Brighouse's "Hobson's Choice," the characters being impersonated by Corinne Clement, Marjorie Boutelle, Roberta Robinson, Stanley Hassell, Luther Unkle, Edna Robbins and Florence Stillwell.

### Burgin Conducts

Richard Burgin had the enviable opportunity, in the absence of Serge Koussevitzky, of conducting the Boston Symphony, of which he is concertmaster. He was received with gratifying acclaim.

Albert Spalding was soloist on the afternoon of Dec. 2, playing the austere Violin Concerto of Brahms with distinction, brilliance, and exquisite purity of tone.

Mr. Burgin began with Cherubini's Overture to "Ali Baba," an entertaining trifle which must have been unfamiliar to most of the audience, as there is no record of a Boston performance later than 1881. Schreker's turgid "Prelude of a Drama," revived from a single performance here in 1922, except for the opening measures, is too reminiscent of Wagner and of the Italians of the nineties.

### Schumann Heink's Adieu

That Ernestine Schumann Heink was greeted in Symphony Hall by an enthusiastic audience which took up every available bit of space and rose to its feet in greeting as she entered, could scarcely have savored of the novel for this contralto, who gave her farewell concert on Dec. 4. Her voice was in a more excellent condition than Boston auditors have been privileged to hear from her in many a day. Florence Hardeman, violinist, and Katharine Hoffmann, accompanist, assisted Mme. Schumann Heink.

At the close of the concert, Mme. Schumann Heink made an address in which she spoke of her plans to give musical advice as freely to the daughters of this country as she had served its sons during the war.

# OBERHOFFER

"GUEST CONDUCTORSHIP ENDS TRIUMPHANTLY."

"UNPARALLELED DEMONSTRATION FOLLOWS CONCLUSION WAGNER PROGRAM."

—Richard Spamer in *St. Louis Globe Democrat*

"APPLAUSE SHAKES ODEON IN TRIBUTE FOR OBERHOFFER."

—Blanche Furth Ullman, *St. Louis Star*, Nov. 28

"BIG AUDIENCE HELD ENRaptured BY CONDUCTOR'S GENIUS."

—Oscar Condon, *St. Louis Times*

Editorial from *St. Louis Post-Dispatch*, Nov. 28, 1927

### OBERHOFFER—MIRACLE MAN

Music has it over baseball, in this way: you can get all kinds of thrills out of music even if you don't know one blessed note from another; while, unless you know the rudiments of baseball, a Thermopylae, Waterloo and Marne of the diamond, rolled into one blue afternoon, would be a washout.

There is another difference between the two arts.

It is a debatable baseball question whether the manager makes the team or the team the manager. The parallel question whether an orchestra makes a conductor or a conductor an orchestra has been answered gorgeously and conclusively for St. Louis by Emil Oberhoffer. In baseball terminology, he would be called a "miracle man." Certainly he has accomplished wonders with our orchestra in his brief tenure as guest conductor. Under his direction the orchestra might be likened to an instrument responding marvelously to every touch of the master's hand, from softest whisper to boldest blare, from the most delicate tint to a riot of color.

He has had many ovations, has Oberhoffer, in his long, vibrant career. That is easily understood. He is craftsman and artist; a leader by the force of authority and, one imagines, by a rare sympathetic relationship with his fellow-artists; a pictorial figure, too; and, in the highest sense, a showman. But he never received a more spontaneous and genuine tribute than that accorded him Sunday afternoon at the conclusion of the Pop concert.

It was a deserved tribute. St. Louis never knew its orchestra before. Under Oberhoffer the orchestra has come into its plumed and splendid own. And a more-than-capacity house (it is estimated that 1,000 persons were turned away) proves that good music pays.

"The program had not progressed beyond the first dozen bars . . . before Mr. Oberhoffer had established himself as a conductor by the grace of God; one of the few endowed with the rare but indispensable qualities of mind and spirit, of personality and magnetism."

—Blanche Furth Ullman, *St. Louis Star*, Nov. 8, 1927.

"Having revolutionized the orchestral situation in St. Louis in the short space of four weeks, Emil Oberhoffer terminated his epoch-making term as guest conductor . . . yesterday afternoon with an all-Wagner program. At the close of the concert the audience stood, waving handkerchiefs, applauding and stamping its feet until the ovation became tumultuous, and Oberhoffer was called back to his dais numerous times before the crowd made any sign of a willingness to disperse. The sincerity of this ovation was most impressive. . . . Oberhoffer had made an indelible impression . . . had stirred the emotions and appealed to the hearts and minds of a vast throng who have sought the solace and inspiration of great orchestral

music, but have really never had their cravings gratified until a great conductor was brought to minister to them. . . . To say that Oberhoffer went out in a blaze of glory, would be putting it mildly. . . . Increased attendance . . . sold out house . . . several hundreds turned away."—Oscar Condon, *St. Louis Times*, Nov. 28, 1927.

"With shouted bravos, waving of hats and handkerchiefs, stamping of feet—a volume of applause that shook the very walls of the Odeon—St. Louis yesterday paid a tumultuous farewell to Emil Oberhoffer. . . . It was a demonstration unique in the orchestra's history, especially significant as the reaction of a public for years characterized as cold, unsympathetic and unresponsive to good music. . . . From first to last it was clearly a personal triumph; a deliberate expression of the wish, voiced openly on all sides, that Oberhoffer be entrusted with the permanent conductorship of the orchestra."—Blanche Furth Ullman, *St. Louis Star*, Nov. 28, 1927.



Photo by Murillo

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The demand for appearances of the U. S. ARMY BAND on its first concert tour is so great that C. C. Cappel, the manager of the Band, has been unable to comply with but a limited number of the requests in the 40-day engagement. Applications have come from cities in nearly every state in the Union. In order to conserve time, however, bookings have been arranged as compactly as possible. There are, therefore, a few dates available in Southern territory only, for late February.

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Concert Management  
306 Tivoli Theatre Building  
Washington, D. C.



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TRUMPET SOLOIST AND  
ASSISTANT CONDUCTOR  
**United States Army Band**

## Supervisors

(Continued from page 5)

small group who take advantage of instrumental training. No instrument made by man can compare with the human voice in delicacy of mechanism, beauty of tone, and as a medium for the expression of human emotions.

At the Chicago conference will be heard the wonderful National High School Orchestra of 280 musicians, under the direction of Frederick Stock, conductor of the Chicago Symphony Orchestra, as well as a concert by the Chicago Symphony Orchestra; the Chicago Little Symphony, and other instrumental groups; but for each of these there will be two singing groups, including the National High School Chorus of 300, directed by Dr. Hollis Dann, of the department of education of New York University; Dean Lutkin's A Cappella Choir from Northwestern University; the Chicago Bach Choir; the Flint (Michigan) High School A Cappella Choir, and others which are making extensive preparation for this meeting.

It is expected that between 4,000 and 5,000 people, either directly or indirectly interested in music in the schools, will make the pilgrimage to Chicago for this great conference. There will be many fine meetings during the six days of the conference, but



**Dr. Ernest G. Hesser, Director of Music, Indianapolis Public Schools.**

none will be looked forward to with greater interest than that of the National High School Chorus on the evening of the last day, Friday, April 20.

All who believe in public school music as a vital factor in a musical America of the future, will welcome this emphasis on vocal music, without minimizing their love for and interest in instrumental music. The two must grow up side by side, one for the many, the other for the few, but both necessary to a well-rounded and properly balanced musical development.

Announcement is made by the National Bureau for the Advancement of Music, 45 West Forty-fifth Street, New York, that its new pamphlet on the State and National High School Band Contests will be sent without charge on request.

The application for membership in the National High School Chorus Appears at the top of this page.

### Ethelynde Smith Sings at Mount Allison

SACKVILLE, N. B., Dec. 3.—Ethelynde Smith, soprano, appeared in concert under the auspices of the Mount Allison Ladies' College, at Beethoven Hall, recently. Her principal numbers on a program of seventeen songs were "Habanera" and "Depuis le Jour," to which she added six encores.

### Neebson in Pittsburgh

Lyda Neebson, soprano, recently appeared at Wilson College, Chambersburg, Pa. She also sang as soloist with the Pittsburgh Apollo Male Chorus on Dec. 2. Her singing won favorable comment.

## NATIONAL HIGH SCHOOL CHORUS Music Supervisors' National Conference CHICAGO, APRIL 16-20, 1928 APPLICATION FOR MEMBERSHIP

Last Name .....		First Name .....	
Age .....		Sex .....	
Street and Number .....		City .....	
State .....		Telephone .....	
Name of School .....		Date you expect to graduate .....	
Total enrollment of your school .....			
Are you a member of the glee club? .....			
Name two solos you have sung in public? .....			
Name three most difficult numbers you have sung in chorus or glee club .....			
Do you promise to memorize your part in the program? .....			
Signature .....			

### AFFIDAVIT

We, the undersigned, recommend..... for membership in the National High School Chorus, certifying that ..he is a young ...man of excellent character and satisfactory scholarship; that ..he possesses a superior singing voice, has been a valuable member of chorus....., glee club..... and to the best of our knowledge and belief, is a deserving candidate for membership in the National High School Chorus at Chicago.

Signed.....  
Supt. of Schools  
Principal of the High School  
Supervisor of Music  
Parent

Detach and mail this Application and Affidavit to R. Lee Osborn, Director of Music, Proviso Township High School, Maywood, Ill.

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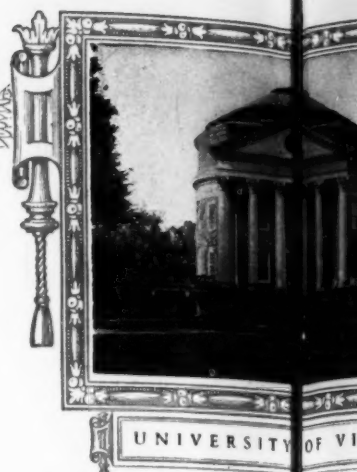




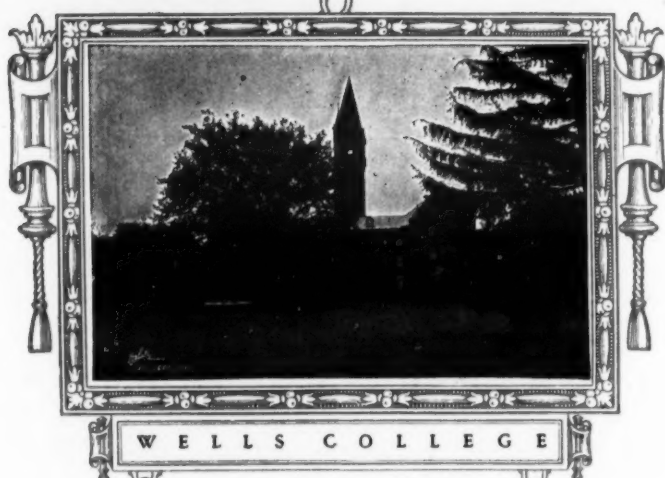
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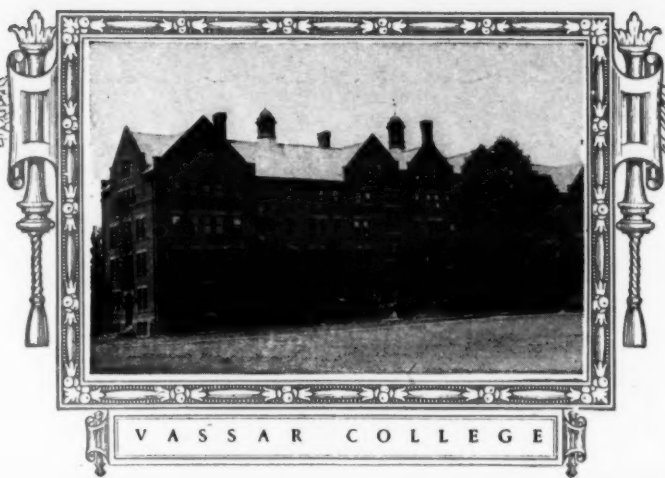
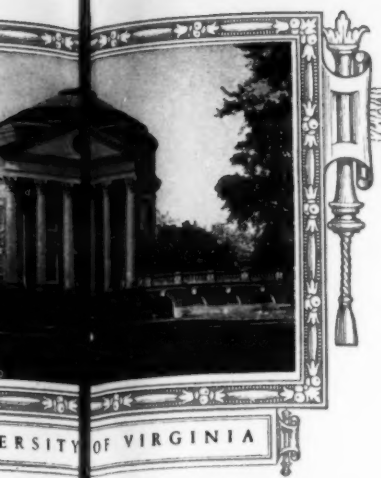
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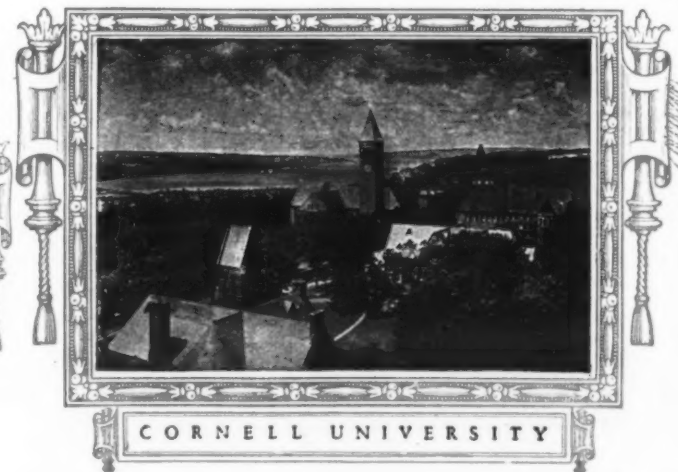
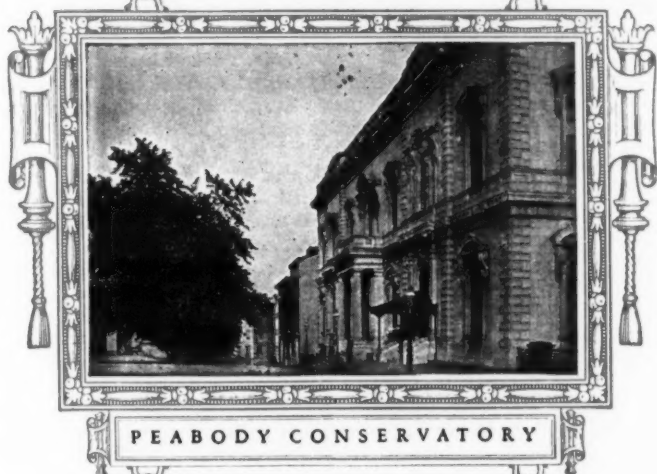
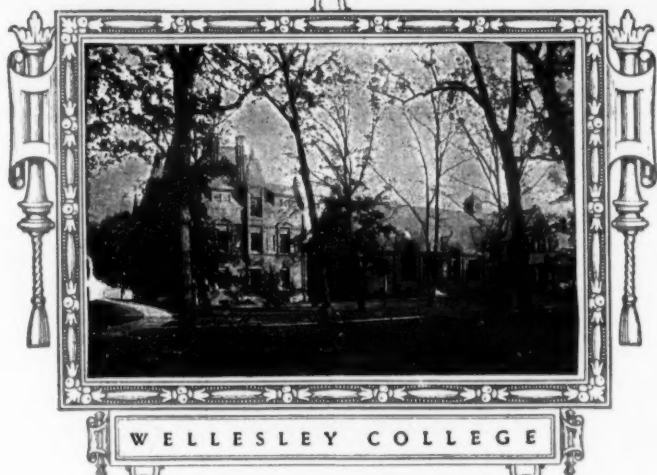
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La Crescenta School.....La Crescenta, Cal.  
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Emerson School.....Gary, Ind.  
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Glen Park School.....Gary, Ind.  
Horace Mann School.....Gary, Ind.  
Jefferson School.....Gary, Ind.  
Miller School.....Gary, Ind.  
Thirty-Fifth Avenue School.....Gary, Ind.  
Theodore Roosevelt School.....Gary, Ind.  
Roosevelt Annex School.....Gary, Ind.  
Forty-Fifth Avenue School.....Gary, Ind.  
Tolleston School.....Gary, Ind.  
Riley School.....Gary, Ind.  
Condon Intermediate School...Detroit, Mich.  
Irving School.....Kansas City, Mo.  
Public School, No. 108.....Brooklyn, N. Y.  
Public School No. 30.....Allentown, Pa.  
F. A. March School.....Easton, Pa.

### CATHOLIC SCHOOLS AND COLLEGES

St. Anne's Academy.....Fort Smith, Ark.  
Annunciation Academy.....Pine Bluff, Ark.  
Trinity College.....Washington, D. C.  
Academy of Our Lady.....Chicago, Ill.  
St. Mary's Parochial School...Boston, Mass.  
Convent of St. Catherine....Fall River, Mass.  
St. Joseph's Academy.....Hannibal, Mo.  
Villa Victoria.....Trenton, N. J.  
D'Youville College.....Buffalo, N. Y.  
St. Mary's Seminary.....Buffalo, N. Y.  
St. Joseph's Academy.....Lockport, N. Y.  
Iona School.....New Rochelle, N. Y.  
Nazareth Academy.....Rochester, N. Y.  
St. Genevieve's of the Pines..Asheville, N. C.  
Academy of Notre Dame..Willow City, N. D.  
Our Lady of the Elms Convent..Akron, Ohio  
St. John's School.....Bellaire, Ohio  
St. Augustine Academy.....Lakewood, Ohio  
St. Michael's Studio.....Henryetta, Okla.  
Villa Maria Academy.....Erie, Pa.  
Mt. Gallitzin Academy.....Baden, Pa.  
St. Jean Parish School.....Providence, R. I.  
St. Anthony's Convent.....Syracuse, N. Y.  
St. Vincent's Convent.....Syracuse, N. Y.  
St. Cecilia Academy.....Nashville, Tenn.

### NORMAL SCHOOLS

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State Teacher's College.....Tempe, Ariz.  
Western State College of Colorado,  
Gunnison, Colo.  
State Normal School.....Albion, Idaho  
State Normal School.....Bloomington, Ill.  
Teacher's College.....Boston, Mass.  
State Teacher's College.....Springfield, Mo.  
State Normal School.....Trenton, N. J.  
State Normal School.....Buffalo, N. Y.  
New York Training School for Teachers,  
New York City  
State Teacher's College.....Minot, N. D.  
State Normal School.....Clarion, Pa.  
Henry Clay Frick Training School,  
Pittsburgh, Pa.  
Normal Hall.....Manila, P. I.  
Milwaukee State Teacher's College,  
Milwaukee, Wis.

### DANCING SCHOOLS

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Edward F. Miller School..Washington, D. C.  
Tschnerikoff-Gardiner School of Dancing,  
Washington, D. C.  
Ballé School of Dancing..Washington, D. C.  
Roehrle School of Dancing.Washington, D. C.  
Helene Hibben Dance Studio.Indianapolis, Ind.  
Dorothy Perkins' School of Dancing,  
Kansas City, Mo.  
Chalif School of Dancing...New York City  
Duryea Dancing Academy...New York City  
Alexis Kosloff Studio of Danse.New York City  
Ned Wayburn's School of Dancing,  
New York City  
Denishawn School of Dancing.New York City  
Euclid Academy of Dancing..Columbus, Ohio  
Seaman's Dancing Academy,  
Northumberland, Pa.  
Eva Cherry Dance Studio...Philadelphia, Pa.  
Bart School of the Dance....Pittsburgh, Pa.  
Palace School of the Dance...Dallas, Texas  
Kehl School of Dancing.....Madison, Wis.



## Children Listen to Portland List

Orchestral Concerts Attract in  
Oregon Center. Tenor  
Acclaimed

PORTLAND, ORE., Dec. 12.—The second Saturday morning Portland Symphony concert, with Willem van Hoogstraten at the conductor's stand, was enthusiastically applauded by adults and children. The Prelude to "Die Meistersinger," two waltzes by Dvorak, one by Strauss and Tchaikovsky's "Slavic" March were played.

The Pacific University Symphony, directed by Albert Creitz, assistant concertmaster of the Portland Symphony, gave a municipal concert. Olive Updike, Leo Skipton and William Birgfeld, violinists, were soloists.

### Johnson's Concert

Edward Johnson, tenor, was heard recently in a program of early Italian and English melodies, French and German art songs, arias from "La Bohème" and "Pagliacci" and songs of present day composers. Blair Neale played solos and the accompaniments. The Nero Musical Bureau managed this concert.

B'nai B'rith Orchestral and Choral Society, led by A. Avshalomoff, gave a program in the Little Theatre. Mrs. Henry W. Metzger, soprano, assisted.

Katherine Corrucini, contralto; George Mallet, tenor; Thomas Clarke, baritone, and Ella Connell Jesse, pianist, illustrated Frederick W. Goodrich's lecture on "The Bible in Opera" before the MacDowell Club.

JOCELYN FOULKES



Photo by International Newsreel  
*Under the Banner of Ned Wayburn These Dancers Scale the Brooklyn Heights for the Further Pursuit of Excellence in Their Art. Manhattan, the Promised Land, Is in the Background*

### New Tax Bill Increases Admissions Exemption to \$1.

WASHINGTON, Dec. 14.—The revised tax measure which has been introduced in the House provides for increase of the exemption on admission tickets from 75 cents to \$1, the wording of the clause being as follows:

"There shall be levied, assessed, collected and paid a tax of 1 cent for 10 cents or fraction thereof of the amount paid for admission to any place of amusement, including admission by season ticket or subscription, to be paid by the person paying for such admission; except that in case the amount paid for admission is \$1 or less no tax shall be imposed, and except in case of admission to a prize fight or boxing, sparring or other pugilistic match or exhibition, for which the amount paid for admission is \$5 or more, the tax shall be 25 per centum of such amount."

ALFRED T. MARKS.

## Rochester Hears Respighi "Pines"

Philharmonic Orchestra Draws  
Large Audience to Matinée  
Performance

ROCHESTER, N. Y., Dec. 14.—The third matinée concert given by the Rochester Philharmonic Orchestra in the Eastman Theatre was heard by a very large audience.

Two encouraging signs of progress were observed. One was the big improvement noted in the orchestra's playing; the other was the rapidly growing discrimination and improved taste shown by the auditors. Beethoven's Symphony, No. 2, was given a beautiful reading. Other orchestral numbers were the Prelude to Act III of "Lohengrin," Howard Hanson's "Heroic Elegy" for orchestra and chorus, the composer conducting, and a first Rochester performance of Respighi's "Pines of Rome."

The soloist was one who has won a warm place in the hearts of Rochester music-lovers for his intense and dramatic singing of Russian music—Vladimir Rosing. He sang Lenski's "Farewell" from Tchaikovsky's "Eugene Onegin" and the Serenade from "Prince Igor" by Borodin.

A charming chamber recital was given recently in Kilbourn Hall by three artists resident in Rochester—Sandor Vas, pianist; Gerald Kunz, violinist, and Wendell Hoss, French horn player. A sonata for horn and piano by Beethoven; a sonata for violin and piano by Leo Winer, given a first hearing in Rochester, and Brahms' Trio in E Flat for violin, horn and piano received fine performances.

MARY ERTZ WILL.



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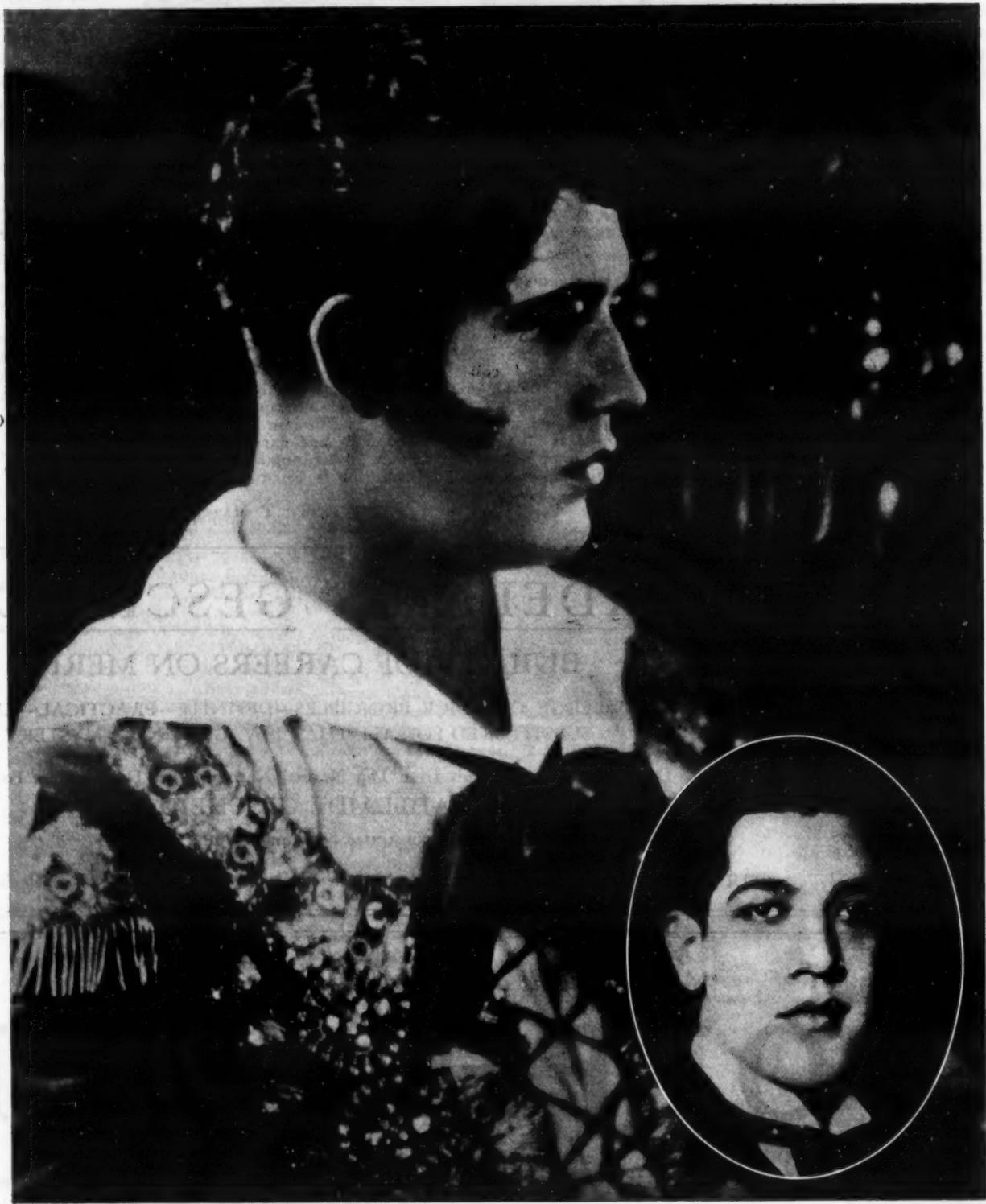
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## Schumann Heink's Recital

(Continued from page 2)

Throughout the afternoon the voice of Schumann Heink burned with an apparently inexhaustible vitality. Like flame it was in its warmth, its smoothness, its brilliant and caressing hues. "Now in the morning of life I stand" she sang in Landon Ronald's "Down in the Forest," and the words might have been literally true, so fresh was the tone with which they were delivered. Other songs were by Brahms, Schubert, Rossi, La Forge, Liszt, Molloy and Reichardt. That they were sung as only a great artist could sing them, with all this statement implies, goes without saying.

Katherine Hoffmann was the accompanist, and Florence Hardeman played violin solos between Mme. Schumann Heink's appearances.

One superstition was thoroughly shattered. We have been brought up to believe that "The Star-Spangled Banner" is a difficult thing to sing, that its tune runs too high, etc., etc. Mme. Schumann Heink, singing the anthem as her final last encore, proved otherwise. It's perfectly easy.

D. B.

## Omaha Hears McCormack

OMAHA, NEB., Dec. 14.—Under the management of the Omaha Council of Catholic Women, John McCormack gave his eighth concert in Omaha in the City Auditorium recently. The assisting artists were Lauri Kennedy, 'cellist, and Edwin Schneider, pianist.

M. G. A.

## Swain-King Recitals

Edwin Swain, baritone, and Charles J. King, pianist-accompanist, appeared in a joint-recital at Meriden, recently. Concerts were also given in Greenwich, Orange, N. J., Western Maryland College at Westminster, Portsmouth, Va., Salisbury, Md., and for the Buffalo Orpheus Club.

## Yehudi Menuhin

(Continued from page 1)

good many prejudices concerning prodigies. It almost nullifies objections to foisting such exacting works on such youthful shoulders.

In brief, here is an eleven-year-old boy, with a fine and beautiful sense of artistic aim—an artistic aim which as Conrad expresses it, "must strenuously aspire to the plasticity of sculpture, to the color of painting, and the magic suggestiveness of music—which is the art of arts."

Louis Persinger, Menuhin's teacher for years, gave the young violinist admirable support at the piano.

Below are published some of the excerpts from the New York reviews:

W. Z. Henderson, in the *Sun*:

The prodigy performed admirably, but there was nothing in the evening's disclosures to compel a modification of the opinion expressed here after his debut with the Symphony Society. He is a child of extraordinary talent and already his technic is that of a master. He has a full, round beautiful tone, an elastic bow and fingers both firm and accurate. His intonation is not only certain but of the kind that gives life to the tone. He disposes of intricate double stops with uncanny skill and plays a cantilena which has wonderful purity, smoothness and tonal depth.

He is surely of true virtuoso stuff, but above that he is musical, which cannot be said of all virtuosos.

Olin Downes in the *Times*:

This concert, unless all signs fail, betokened the existence of one of the greatest violin talents of this period. The years will show the full extent of an extraordinary gift which is being wisely protected from undue exploitation. Apparently no quality needed by an artist of the first rank is lacking.

Samuel Chotzinoff, in the *N. Y. World*:

Prof. Auer hurries to his taxi and his again surrounded by adoring followers. The professor suddenly confronts them. "Why do you go after me?" he shouts at them, and a voice speaks up deferentially: "What do you think of him, professor?" The old man glares from under his fur cap and snaps out "Marvelous!" He enters his cab and is driven off, leaving a gesticulating, argumentative horde of individuals behind him.

Pitts Sanborn in the *Telegram*:

Once more he proved himself the possessor of a highly developed mechanical equipment, includ-

## Menuhin Under Management of Evans and Salter

YEHUDI MENUHIN, the eleven-year-old violinist who recently played the Beethoven Concerto with the New York Symphony and gave a recital in Carnegie Hall last Monday night, is under the exclusive management of Evans and Salter.

ing a bow arm whose amazing sweep bids fair to place him in time among the few authentic wielders of the "grand style."

Richard Stokes in the *Evening World*:

There is remarkable style in the modulation and contrast of phrases; there is the technical armament of a virtuoso. But the thing that is well-nigh supernatural, that plunges the hearer into metaphysical speculations as to the theory of reincarnation is this lad's astounding musical faculty. An innate sympathy and comprehension, which cannot be taught, thrills in his work. If sagely handled, Yehudi Menuhin, by the time he is eighteen, should be one of the most resplendent violinists that has appeared upon the globe.

## Hear St. Olaf Quintet

LINCOLN, NEB., Dec. 14.—The Trinity Lutheran Choir sponsored a concert, given on Dec. 3 in the Temple Theater, by the St. Olaf Quintet from Northfield, Minn. The musicians, representing the St. Olaf Choir, were Luther Noss, pianist; Osgood Westley, Obed Grinder, Matthew Lyders, and Reuben Benson.—H. G. K.

## Radio as an Art

(Continued from page 1)

can go on the air without lowering their artistic standards by a hair's breadth.

It is time, therefore, to stop patronizing the radio concert and treat it on a plane with any other concert. Musical America is already running a radio page in which forthcoming events are announced. We propose from now on to supplement these announcements with serious criticism of performances that are of sufficient musical importance to warrant it. A new star has risen upon our musical horizon; and the sooner we recognize it, the better for radio, and for American music.

## Graveure in Kentucky

LEXINGTON, KY., Dec. 13.—Louis Graveure appeared in concert in the Woodland Auditorium on Dec. 5 as the third attraction in the Tenth Annual Artist concert series under the management of Anna Chandler Goff. Bryceson Treharne was his accompanist. A recent meeting of the MacDowell Club brought a performance of Maunder's "Song of Thanksgiving" by the choir of the Good Shepherd under the direction of Ellen Blanding. Stillman Noyes, baritone of Chicago, was the guest artist. M. C. S.

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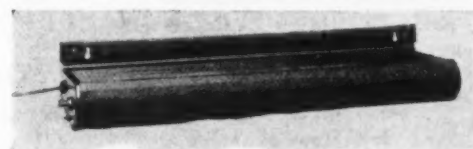
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## Recitals in New York

(Continued from page 32)

Six short numbers by Scarlatti, Legrenzi, Bononcini, Rossini and Mozart opened her long and pretentious list of songs. Miss Louis was not content until she had plumbed the depths of an aria from "Hamlet," Russian, French, and Italian airs and a group of German lieder which included Schubert's delightful "Gretchen am Spinnrade." Decidedly at her best was Miss Louis in such pieces as Saint Saens' "La Cloche," Massenet's "La Premiere Dance," and Vidal's "Ariette," each of which gave her the opportunity of demonstrating the purity and lyric beauty of her voice. Miss Louis sang with rare intelligence and except for her excursions into the higher altitudes accounted for herself most creditably. Flowers and Australian cheers were in evidence in abundance. George Vause played meritorious accompaniment for Miss Louis.

H. H.

### KATHARINE BOWEN, PIANIST

KATHARINE BOWEN gave a piano recital in Steinway Hall on the evening of Dec. 7 opening her program with Tausig's version of Bach's Toccata and Fugue in D Minor. This was followed by a Scherzo by Mendelssohn, Skryabin's "Sonata Fantasia" in G Sharp Minor, two Chopin Etudes and the Ballade in A Flat, "The Island Spell" by John Ireland, "Hopak" by Moussorgsky-Rachmininoff. Miss Bowen capped this well-balanced list with a study in style. This was Ballantine's variations on "Mary had a Little Lamb" in the manner of ten composers, namely, Mozart, Beethoven, Schubert, Chopin, Wagner, Tschai-kowsky, Grieg, MacDowell, Debussy and Liszt. Miss Bowen played with clarity and a well-defined feeling for the mood and movement of her various numbers.—H. H.

### PLAZA ARTISTIC MORNING

LUCILLE CHALFANT, soprano, L. Everett Marshall, baritone, and the Lawrence Harp Quintette, the members of which are Lucille Lawrence Marietta Bitter, Thurema Sokol, Grace Weymer and Eleanor Shaffner, appeared at the Hotel Plaza recently. Miss Chalfant sang the "Shadow Song" from "Dinorah," and John Densmore's "The Voice and the Flute," in both of which there was a flute obbligato by Ellis McDermid; and "Visione Ideale," a song by her accompanist, Vito Moscato. Mr. Marshall, one of the new American artists at the Metropolitan this

season, was heard in "Eri Tu" from "Masked Ball" and several songs. He was accompanied by Wilfred Pelletier. The harp ensemble played arrangements of old airs by Couperin, Rameau, and Martini and other music well adapted to their purposes, with uncommon smoothness and artistry. They were heartily applauded, as were the two singers. Mr. Marshall in particular deepened the favorable impression he had already made at the opera house by his resonant singing.

### FOLK SONGS, COSTUMED

CATHERINE DE VOGEL, soprano, was heard in the intimate surroundings of the Charles Hopkins Theater on December 4, her program consisting of folk songs of six nations, which she sang in appropriate costume. Her pleasant voice was no less an adjunct to an agreeable performance than her clever personality and expressive gestures. Songs of old Holland, her native country, were perhaps her best vehicle, although she was thoroughly at home in the melodies of 17th and 18th century France and the ballads of England, Ireland, Scotland and Germany which comprised the remainder of the program. Lina Mol was the capable accompanist.

### MR. DURIEUX PLAYS

BEAUTY of tone of his own making, amplified by the fine Stradivarius cello on which he played, characterized Willem Durieux' recital in Engineering Hall on December 1, overbalancing the elements of technique and program distinction. From the first positive notes which open the Strauss Sonata Op. 6, the audience registered appreciation, which grew in volume after his colorful performance of the Haydn-Piatti Sonata. Various dance rhythms by Dvorak, Ravel, Tcherpnine, Granados and De Falla comprised the cellist's third and last group. Marion Carley assisted in the sonatas and played vigorous and understanding accompaniments.—F. Q. E.

### PODOLSKY'S DEBUT

LEO PODOLSKY, pianist, gave a cool and reasonable account of himself at Town Hall on December 1, playing with dispassionate intelligence the Bach-Liszt Variations on "Wailing, Crying, Moaning, Sighing" and the Schumann "Davidsbündler-tanze." His absence of sentimentality was refreshing, especially in the latter group, and in the short pieces which fol-

### School Bands Parade in Sousa's Honor

MILWAUKEE, Dec. 10.—When John Philip Sousa brought his band to this city to play in the Auditorium, eight high school bands paraded in his honor and attended the concert in a body.

C. O. S.

lowed. These were culled from the works of Szymanowski, Reger, Debussy, de Falla, Medtner and Skryabin, with some favoritism shown to the last named composer. Mr. Podolsky, although heartily urged, refused to augment his program with any encores.—F. Q. E.

### EVANTI IN RECITAL

LILLIAN EVANTI, Negro soprano, gave a recital in the Bijou Theatre, Sunday evening, Dec. 4, before a fair-sized house, considering the everlasting downpour of sleet. She was ably assisted at the piano by Una Venie who also played a solo, "I'm Troubled In Mind," by S. Coleridge Taylor, and by George Purcell who played the flute obbligato in the "Ombre Leggera" from "Dinorah." Miss Evanti made intelligent use of her well-trained voice. She was at her best in the Spirituals.—I. L.

### KARIN DAYAS, MODERNIST

CONTEMPORARY musicians had their evening on Monday, Nov. 28, when Karin Dayas, pianist, gave a piano recital wherein only these latter day composers were represented. Hindemith, Bartok, Prokofieff, Gruenberg and Milhaud each appeared for a time, giving Miss Dayas ample opportunity to startle, to shock and perhaps to stimulate her hearers.

Hindemith's "Four Little Pieces" from his Piano Music, Op. 37, preceded a trio of Outdoor numbers by Bartok. The "Sarcasmes" by Prokofieff, four Polychromatics by Gruenberg and a Milhaud Sonata found Miss Dayas' auditors slightly bewildered, yet sure of one point at least—of the technical skill and intelligence of the very modern young lady who elected to entertain them with "Sarcasmes," "Instead of a Prolog," "Instead of an Epilog," etc.

## "Henchman" Tour Extends to West

Columbus, Detroit and Toledo Are Cities Visited by Road Company

COLUMBUS, Dec. 14.—With the three-day engagement of "The King's Henchman" by Deems Taylor and Edna St. Vincent Millay on Dec. 1, 2 and 3, Columbus broke its long operatic fast.

Four excellent performances were given with a different cast of principals each time. Jacques Samossoud conducted the first and last performances and M. Zlatin the other two.

As regards performance, orchestra and chorus were outstanding. Principals who distinguished themselves were Ora Hyde, Arthur Hackett, Henri Scott, Richard Hale, John Roberts, Frances Peralta and Giovanni Martino.

R. C. S.

TOLEDO, Ohio, Dec. 13.—"The King's Henchman" has been sung here by Rafaelo Diaz, Frances Peralta, Henri Scott and Giovanni Martino. M. Zlatin conducted. Grace Denton was the manager.

H. M. M.

DETROIT, Dec. 14.—"The King's Henchman" was presented in the Masonic Temple Auditorium under the local direction of Grace Denton, on Nov. 28. The auditorium was filled to capacity. The cast included Frances Peralta, Richard Hale, Rafaelo Diaz, Giovanni Martino, Dudley Marwick and many others.

H. A. G. S.

### Respighi Directs Tryptich

VIENNA, Dec. 1.—Respighi directed his "Trittico Botticelliano," which includes "Primavera," "L'Adorazione dei Magi," and "La Nascita de Venere," at a recent concert.

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# Interesting Notes From the Studios

Among pupils of the Claude Warford Studio are Grace Farrar, soprano, William Hain, and Allan Jones, tenors, and Joseph Kayser, baritone, members of the Little Theater Opera of Brooklyn, now playing Nicolai's "Merry Wives of Windsor."

Eva Mali, soprano, sang in Plainfield, N. J., Dec. 1, in Newark, Dec. 3, and gave a costume recital in Steinway Hall Dec. 9. Joseph Kayser, baritone, was soloist with Chatham, (N. J.) Orchestra, Dec. 9. Allan Jones, tenor is engaged for a series of radio evenings with the "Continental" over WJZ. Jess Chaney, contralto, is engaged for the Fox Productions. Florence Otis, soprano, began a series of sixty concert engagements on Nov. 23.

Carl Brunner, accompanist, is coaching numerous pupils. Among them are; Albert Barber, who has had successful appearances in concert and over the radio; Arthur Hadley, late of "The Student Prince," and Laurence Butler, who will give a recital in January. Mr. Brunner was accompanist recently for Marguerite D'Alvarez.

## Private Recitals by Schola Cantorum

The Schola Cantorum resumes its usual series of five lecture-musicales at private houses. Georges Enesco, composer, conductor and violinist, will appear in a program for the violin, at Clarence H. Mackay's, Dec. 20, and the Flonzaley Quartet, at Mrs. Marshall Field's, Jan. 9. Vladimir Horowitz, Russian pianist, makes his first appearance in America in a program of Slav music, on Jan. 19, at Mrs. M. Orme Wilson's; a lecture on "Famous Modern Organ Composers," by Hugh Ross, conductor of the Schola Cantorum and illustrated by Mr. Ross at the organ, will be given on Feb. 1, at Mrs. Arthur Curtiss James' house.

Mrs. A. M. Virgil has returned to New York and resumed her duties as head of the Virgil Piano Conservatory. She was recently on tour with Charlotte Zelansky, one of her pupils, concerts being given in Philadelphia, Greensburg, Pa., Wheeling, W. Va., Erie, Pa., Marywood College, Scranton and the St. Ann's Academy at Wilkes Barre.

A pupils' musical was given in the Metropolitan Opera House Studios by Ida Haggerty-Snell on Dec. 4. Maude Farmer and Ermine Nadeau were assisted by Lorraine Andraes, Dorothy Barlow, Beatrice Kapin, Anna Heller, Octavie Martial and by Frank Jost, violin pupil of B. Karam-belas.

Frank La Forge, Ernesto Berumen and a group of students gave a concert for the benefit of the Parents and Teachers' Association at Kew Gardens, L. I., Nov. 28. The following participated: Frances Alcorn, Norma Bleakley, Edna Bachman, Agnes Strauss, Elizabeth Andres and Marianne Dozier, and Manlio Ovidio. Besides Mr. La Forge the following accompanists took part: Myrtle Alcorn, Katherine Philbrick, Evelyn Smith, Sibyll Hamlin and Grace Marshall. Mr. Berumen played solos. Mr. Berumen and Elizabeth Andres gave a recital at Rockville Center, L. I., Dec. 2. Edith McIntosh accompanied.

## Middletown Organist Resigns

MIDDLETOWN, CONN., Dec. 1.—William B. Davis, for thirty-three years organist and choir director at the Church of the Holy Trinity, has resigned and will confine himself to teaching at the Berkeley Divinity School and the Middletown High School. Clifford Young will take charge of the work until a successor is chosen. W. E. C.

Nelle Starr, in addition to instructing her own pupils, took charge of some of Arthur Kraft's pupils while he was on a concert tour. His tour closed with two successive performances in "Elijah" on Nov. 29 and 30. Mrs. Starr was associated with Mr. Kraft for a season at Winston-Salem, N. C.

Max Jacobs, violinist, conductor, pedagogue, and author of "Modern Scale Studies" for violin, will hold a master violin class in Easton, Pa., on Mondays. Pupils from Allentown, Bethlehem and Easton have already enrolled.

## Johnson Rejoins Opera

Edward Johnson returned from a tour of fifty recitals throughout the United States and Canada in time to begin rehearsals at the Metropolitan and for two appearances with the New York Symphony. Mr. Johnson appears in Brooklyn, with the Symphony, Dec. 17 and in Mecca Temple, Sunday afternoon, Dec. 18, in an all-Wagnerian program. Mr. Johnson rejoins the Metropolitan early in January. He will sing in "The King's Henchman" by Deems Taylor and Edna St. Vincent Millay, in "Romeo and Juliette," "Pelléas and Mélisande," "The Love of Three Kings," "Pagliacci."

## Daisy Jean Gives Program

At the studio of Albert Buchman on Dec. 3, Daisy Jean presented a program which included 'cello numbers by Bach, Paganini, Boccherini, Moszkowski and de Falla; and songs, accompanied by herself on the harp, by Mozart, Veracini, Rachmaninoff, Sibella, Hahn, Curran, Sinding and Barnett. So many encores were demanded by her audience that the program was doubled in length. Miss Jean was accompanied at the piano for her 'cello numbers by Jean Wiswell.

## Gives Unity Program

Harriet Ayer Seymour gave a program for the benefit of Unity Society of Scientific Christianity, at Unity Headquarters, Salmon Towers, Nov. 21, under the auspices of Unity's Woman's Auxiliary, of which Ada Cox Fisher is president. Mrs. Seymour's program contained works by Chopin, Bach-Saint-Saëns, Beethoven, Gluck-Brahms, Schumann, Grieg, Mendelssohn, Moussorgsky.

## Penn Writes New Ballads

Arthur A. Penn's most recent songs, entitled "At Moonrise," "Across The River," "I Love You All The Time," and "The Roses Weep At Dawn," are issued by M. Witmark & Sons.

The Church of St. Mary the Virgin, of which Rev. Joseph G. H. Barry is rector, gave a musical program Dec. 8 which included compositions by Lalo, Farjeon, Hummel and Bossi. Raymond Nold was conductor. The soloists were Vera Murray Covert, soprano; Ellen Rumsey, contralto; Thomas S. Williams, tenor; Edward Bromberg, bass; Elsa Fischer, violinist, and George W. Westerfield, organist.



An Impression of Isidore Philipp, Head of the Piano Department of the Fontainebleau School of Music, France

## "Messiah" In Brick Church

Handel's "Messiah" was sung by the choir of the Brick Church under the direction of Clarence Dickinson on Sunday afternoon Dec. 6. The soloists, Corleen Wells, Rose Bryant, Charles Stratton and Alexander Kisselburgh.

## Play Wagenaar Sonata

Bernard Wagenaar's Sonata for piano and violin, which was given at the Bohemians last winter, will be played twice in Holland this season by Alexander Schuller and Willem Andriessen. Mr. Wagenaar has received his American citizenship papers.

The first of a series of evenings dealing with topical musical subjects at the MacDowell Club was arranged for Nov. 26 by Dorothy Lawton, chairman of the Club's music committee. The MacDowell Club inaugurated its new policy with a dinner to the League of Composers, in the course of which speeches were made on the subjects of "The Composer," "The Program-Maker," "The Magazine Editor," and "The Critic." A musical program illustrating modern tendencies followed the dinner.

## Lectures on Greek Art

Eva Sikelianos, professor of Byzantine music in the Conservatory of Greek Music, Athens, and a "master of Byzantine music," gave an illustrated talk on the Greek tragic chorus in the lecture hall of the Metropolitan Museum, Dec. 7, exhibiting the costumes used in her production of "Prometheus Bound." At the festival in Delphi's ancient theater, Mme. Sikelianos produced and directed a performance of "Prometheus Bound," attempting to reconstruct the chorus according to Plato's description of it as "a union of poetry, music, and gymnastics." The choral dances were created from vase paintings and reliefs, and the costumes of the dancers were woven by an ancient process. The Greek Government, in recognition of this achievement, granted M. and Mme. Sikelianos the exclusive right to give dramatic productions in the Delphi theater.



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# On the Country's Concert Platforms

The English Singers will present a program in Town Hall on Tuesday afternoon, Dec. 27, and another on Saturday afternoon, Jan. 7.

Mabel Garrison, soprano, will give her first New York recital in two seasons in the Guild Theater on Sunday afternoon, Dec. 18.

The third of the Musical Forum concerts on Sunday evening, Dec. 18, in the Guild Theater, will be a Christmas program with the English Singers, and Wanda Landowska.

Eva Gauthier will sing in Town Hall on Thursday evening, Dec. 29. The composers represented are to include Monteverdi, seventeenth century Spanish classical writers, Debussy, Ravel, Bloch, Eichheim, and Henry Cowell.

The New York Opera Club, Charlotte Lund, founder-president, will present "Hänsel and Gretel" in Town Hall Dec. 29, at 11 o'clock. On Dec. 13 the Club presented Puccini's "La Rondine" in the Hotel Astor, with the assistance of Wellington Smith, pianist, and Samuel Ljungkvist, tenor. Mme. Lund described the story of the opera.

Alfred Blumen, Viennese pianist, will give his only New York recital of the season at Town Hall on Wednesday afternoon, Dec. 28, when he will present a program including a transcription of the Vivaldi Organ Concerto, Schubert's "Wanderer" Fantasy and shorter pieces by Debussy, Albeniz and Chopin.

The Russian Symphonic Choir will give a program in the Engineering Auditorium on Saturday evening, Jan. 7, for the benefit of the American Waldensian Aid Society.

Dusolina Giannini, who sings next week with the Philadelphia Orchestra and during Christmas week with the Sohola Cantorum, will give her only New York recital of the season at Carnegie Hall on Feb. 1, a few days before sailing for Europe for a year's concert and operatic activities.

Pasquale Amato, baritone appeared with the Bridgeport Oratorio Society in the Central High School Auditorium recently. Mr. Amato sang the Prologue to "Pagliacci," Tosti's Serenata, Valverde's "Clavelitos," the Cavatina from "The Barber of Seville" and the Toreador Song from "Carmen."

Ossip Gabrilowitsch, pianist, made a short Southern tour, visiting Bristol, Tenn., on Dec. 7; Knoxville, Tenn., Dec. 8; and Louisville, Ky., Dec. 9.

Marion Talley will sing in Brockton, Mass., on Dec. 18, and then take a two weeks' Christmas vacation. Brockton will mark her forty-sixth concert since the opening of her tour in Colorado Springs on Aug. 29.

Jascha Heifetz will spend the Christmas holidays in New York, resuming his activities on Jan. 4, when he will give his first recital here in two years in Carnegie Hall.

Franklin Riker gave a tenor recital in the Cornish Theater, Seattle, recently. His program included compositions by Donaudy, Brogi, Recli, Arensky, Rachmaninoff, Tchaikovsky, Schubert, Schumann, Brahms, Franck, Class, Dunhill, Lover, Riker, Scott. John Hopper was at the piano.

## Musical Art Recitals

The first artists' recital of the year at the Institute of Musical Art was given by the Musical Art Quartet, members of which are graduates of the Institute. The program consisted of works by Mozart and César Franck. The Musical Art Quartet is composed of Sascha Jacobsen, an instructor at the Institute and holder of its artists' diploma, Paul Bernard, Louis Kaufman and Marie Roemaet-Rosanoff. On Dec. 2, Ignace Hilsberg, of the Institute faculty, gave the second artists' recital, with a piano program from Vivaldi, Paderewski, Tansman, Chasins, Brahms and Liszt. James Friskin, an instructor, was scheduled to give the third artists' recital on Dec. 10, playing music by Brahms, Bach, Ravel and Schumann.

Benno Moiseiwitsch opened his American tour in San Francisco, when he was the soloist with the San Francisco Symphony under Alfred Hertz. He has also been piano soloist with the Los Angeles Philharmonic. He will give a recital in Wichita, Kan., and will open his New York season with a recital in Town Hall on the afternoon of Jan. 2. Later recitals will be given in the same Hall on Sunday afternoons, Jan. 22 and Feb. 12. Mr. Moiseiwitsch's programs for the recital will include classical, romantic and modern compositions.

Hugo Kortschak, will give his annual violin recital in Town Hall, Monday evening, Jan. 9.

Nina Koshetz, Russian soprano, who will sing here for the first time in several years, opens her season as soloist with the Boston Symphony, Dec. 22 and 23. Her New York appearance will be in Kurt Schindler's Musical Forum, on Sunday evening, Jan. 8.

## Beethoven Symphony Program

The third concert of the Beethoven Symphony, Georges Zaslavsky, conductor, will be given in Carnegie Hall on Wednesday evening, Dec. 21. Ignaz Friedman, pianist, will be the soloist. The program will open with the Overture to "Coriolanus" by Beethoven, which will be followed by two works of Tchaikovsky, Symphony No. 4, F Minor, and Concerto, B Minor, for piano and orchestra. A feature will be the performance of an American composition entitled "My Country," a "scenic fantasy" by Mortimer Wilson.

The Sittig Trio, of which Margaret, Edgar H., and Frederick V. Sittig are the members, will give a recital in the ballroom of the Plaza Hotel at 3 o'clock, Monday afternoon, Dec. 19. Henry Ramsey, baritone, will be the soloist. The program will include compositions by Schubert, Vitali, Mozart, Broadwood, Sadler, de Falla, Heuberge-Kreisler, Lehar-Kreisler, Brahms-Joachim, Wilson, Bridge, and an arrangement by Ducoudray.

Dorothy Gordon will give the second of her young people's concert hours in the Bijou Theater, Tuesday afternoon, Dec. 27, at 3 p. m. The program will include "When We Were Very Young," "Minstrels of England," and a group of "Songs Every Child Should Know." This event is under the management of Richard Copley.

Anthony Pesci has been engaged by Edna Blanche Showalter of Chicago to sing leading tenor rôles with the People's American Opera. Mr. Pesci is also scheduled to give a recital in Kimball Hall, Chicago.

## Shavitch Makes Records

Vladimir Shavitch, conductor, has made several symphonic recordings with the New York Philharmonic. The works recorded were two symphonic poems, "Campo" and "Isla de los Ceibos" by Eduardo Fabini, Uruguayan composer.

## To Give Dance Recital

Ruth Page, the American dancer in her second season with the Metropolitan Opera will give a recital in the Walter Hampden Theatre on Sunday evening Dec. 18, assisted by an ensemble.

Pasquale Sammino, Italian violinist, will give a recital in Town Hall on Monday evening Dec. 19. The major numbers on his program are the Sonata in A for violin and piano by Bach and the "Symphonie Espagnole" by Lalo. These will be followed by numbers by Mendelssohn-Achroon, Paganini-Kreisler, Joseph Achroon, Novacek and Paganini.

Ignaz Friedman will give his only New York piano recital of the season in Carnegie Hall on Saturday afternoon, Jan. 14. Since last year Mr. Friedman has toured the world, playing in Europe, Australia and America, including performances at the Beethoven Centennial Festival in Vienna.

Paul Kochanski, violinist, will play four of his own arrangements at his first recital of the season on Dec. 17, in Carnegie Hall. His program also includes two Brahms compositions, the Sonata in B Minor and a Waltz. Pierre Luboshutz will again accompany.

Harold Bauer, sailing on the Majestic Dec. 14, will arrive in New York Dec. 21, for his twenty-seventh American tour, which will include engagements with the New York, Chicago, Detroit and Los Angeles orchestras.

## Adesdi Chorus to Give "Birth of Christ"

The Adesdi Chorus and a company of players will give the first American performance of "The Birth of Christ" by Ludwig Weber, a young composer who has gained prominence in Europe. Two performances will be given in the Hampden Theatre, one on Friday afternoon, Dec. 16, and the second on Sunday afternoon, Dec. 18, at 3 o'clock. The Adesdi Chorus is an ensemble of sixty women under the direction of Margarete Dessoiff. The assisting players will be directed by Eunice Stoddard.



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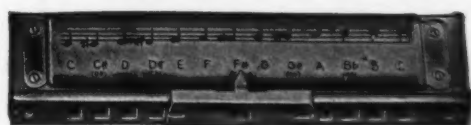
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# New York's Music—Concerts of the Week

## SHURA CHERKASSKY

NO longer in the child prodigy class, Shura Cherkassky, Russian pianist, emerged for his only New York recital clad in the first long trousers of youth, on the evening of Dec. 8 in Carnegie Hall. The program was a pretentious one, ranging from Bach to Chasins, and one which might well have taxed the pianistic powers of a more mature person.

Beginning with a Liszt arrangement of Bach's G Minor Organ Fantasia and Fugue, Master Cherkassky dived into Schumann's "Carnaval," the "Barcarolle," E Major and C Minor Etudes and the F Minor Ballade of Chopin. The final group considered "Kaleidoskop" by the youth's teacher, Josef Hoffman, a "Fairy Tale" by Medtner, "Sketch" by Mana-Zucca, "Rush Hour in Hong Kong" by Chasins, and "Blue Danube" in the Schulz-Evler arrangement. Precocious indeed is this lad of sixteen years who attacked so bravely and achieved so cleanly the technical hazards of the Bach Fugue. There were, perhaps many of his auditors who found his reading of Schumann's "Carnaval" less than satisfying, in that it demanded of the young artist a depth of emotional understanding not yet at his command. The last five pieces disclosed him as a capable exponent of the qualities of delicacy and fancy as contrasted against his previous revelations of loud and rapid playing. The hall was crowded with enthusiasts who were noisy in their approval.—H. H.

## RENEE CHEMET APPEARS

A PROGRAM of considerable length, expertly given was that offered by Renée Chemet, in Town Hall on Dec. 5.

The French violinist was effectively assisted by Ancá Seidlova, an excellent pianist in her own right.

Miss Chemet is a brilliant executant of the bow. Her interpretation of Handel's Sonata in E Major was smooth and vigorous. It was followed by Fauré's Sonata in A Major played with a fine sense of feeling for its poetry, Miss Chemet achieving, together with Miss Seidlova, passages of luscious beauty. The shorter numbers that ensued were played with an intellectual grasp and ease of expression, covered with a beauty of tone proper to themselves and delightful to the auditor. The Manuel de Falla "Suite Populaire Espagnol" was played with creditable esprit and élan. The two selections of Miss Chemet's transcription of "The Tales of Spain" by Turina, played here for the first time, were executed with a full regard for their sensuous quality. I. L.

## SYLVIA LENT CHARMS

SYLVIA LENT, looking like a May morning and playing with much the same dewy freshness, came from Washington to give a concert in Town Hall Thursday night, Dec. 8. Her youthfulness of appearance was by no means reflected in her performance, which gave evidence of a mental maturity far beyond her years. There was no throbbing emotion emanating from the strings, but a clear, pure tone, facily produced and often delicately colored, showing to its best advantage in the tender Andante of a concerto in E Minor by Nardini. In marked contrast was the other work which completed the first half of her program, the modern "Concerto Italiana" by Mario Castelnuovo-Tedesco, which Miss

Lent performed for the first time in New York. Although of tedious length, this concerto contained many moments of dazzling brilliance, and its second and third movements give it the stamp of musical value. Its technical exactions were conquered creditably by the young violinist. Chausson's "Poème" and representations from Glinka, Ravel, Sarasate, Paganini, and a "Barcarolle" by the composer-violinist, Ilse Niemack, were contributory to the evening's enjoyment.—F. Q. E.

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## THE MARMEINS DANCE

MIRIAM, Irene and Phyllis, are three young ladies who would be recognized without the Marmein half of their name, so well-known and inseparable have they become in the world of dance. Saturday evening, Dec. 3, found Carnegie Hall filled to overflowing with devotees of the drama dance as exhibited by these three young sisters. Seemingly the Marmeins are the possessors of all the attributes necessary for successfully depicting life, its moods and fancies, its vagaries and its sarcasms, through the medium of mime, of posturing, and the rhythmic movements of hands and feet. The combined talents of these three made of the evening just mentioned a delight not soon to be forgotten.

Notable on the list of dances were "The Ship" to music by Cesar Franck, wherein Miriam adopted a yellow silk head-gear of masts and sails and completed the illusion of a ship at sea, struggling vainly against the force of the waves. "The First Kill" to music by MacDowell was given by Miriam and Irene, and employed a scream or two that heightened the dramatic effect but added nothing to the terpsichorean value of that number. "Machinery" anticipated with much interest, proved an interesting illusion of the wheels and pistons, valves and cylinders of Mr. Ford's factory. "The Wheel" set to music by Marion Kahn proved to be a satire on life in the city, and "Argument" in which two boulevardiers gesticulated to music by Moszkowski, was the only number wherein the dancers yielded to the insistent demands of the audience and gave a repetition. Mildred Neff, Ivan Luttman, and an orchestra under the baton of Lamar Springfield, assisted the Marmeins in their highly original choreographic interpretations. H. H.

## ALL BEETHOVEN

WHETHER the overflowing house at the Metropolitan Sunday afternoon, Dec. 11, indicated a growing fondness for Beethoven by the general public or whether it indicated a cheerful willingness to celebrate the Philharmonic's 85th birthday matters little; the fact remains that a multitudinous audience seemed to enjoy itself immensely on the occasion. Something of fresh inspiration and renewed joy may always be gleaned from Willem Mengelberg's presentation of Beethoven: crisp, clean and vigorous; rich of tone, deep of feeling. Why quarrel with the ambitious gentleman on the score of his program choice when hundreds of listeners so obviously reveled in everything he did? This "everything" included the Lenore Overture No. 3, and the Second and Fifth Symphonies. Why say more? F. Q. E.

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## RECITAL BY HAROLD MORRIS

AN interesting and well-balanced program went to make up the piano recital of Harold Morris in Town Hall, on Tuesday evening, Dec. 6. His treatment of Bach, Loelly, Scarlatti, Rameau and Haydn, brought out their rapidly light and airy qualities. The tone poems, "The White Peacock" and "The Fountain of the Acqua Paola," by the late Charles T. Griffes were followed by Debussy's "Jardins sous la pluie" and "Poissons d'or." They were played with animation and élan. His Debussy encore was overtaken in the fancy of that master. After a suave rendition of "Etudes Symphoniques" by Schumann, there followed the Balakireff transcription of Glinka's "The Lark," Moszkowski's Etude in Double Notes, four preludes by Chopin, and Liszt's "St. Francois de Paule, marchant sur les flots." To the last Mr. Morris gave a dramatic and florid reading of considerable depth of feeling, with a facile technic. His playing was warmly received by a large audience. I. L.

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## DEBUT OF MYNDELLE LOUIS

MYNDELLE LOUIS, hailing from Australia, gave a soprano recital in the Town Hall on the afternoon of Dec. 9. (Continued on page 29)



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## Recent New York Concerts

### JOSEF MARTIN, PIANIST

IN the Town Hall on Thursday afternoon, Josef Martin, young pianist, was heard in recital. He included on his program a Schumann Sonata, Op. 22, a Chopin Nocturne, Op. 48, No. 1, a Pachulski Sonata, Op. 10, and Minuet "A la Mozart" by Korestchenko, "Poeme de la Mer" by Florence Parr-Gere, "Reflets dans L'eau" by Debussy, and "Leyenda" by Albeniz. Mr. Martin's performance was characterized by a virile technic and a predilection for the storming of the keyboard. His program was an interesting one, but one which Mr. Martin endowed uniformly heaviness and a sense of deadening strength. Chopin and Debussy were more intelligible and in his hands these composers received the subtlety and the delicacy of treatment that were their due.—H. H.

### CHARLES PREMMAC, TENOR

CHARLES PREMMAC gave his second recital of the season in Steinway Hall on the evening of Nov. 30, choosing a program that began with a group of Brahms lieder and ended with several arrangements of Negro spirituals. In between, the French, Italian and Spanish were taken note of, each nationality being commendably interpreted by Mr. Premmac. A warm personality and a richly expressive voice combined to make Mr. Premmac's evening of song a thoroughly delightful one. Sure of itself and softly rounded, Mr. Premmac's voice revealed itself to best advantage in songs calling for the lyric tenderness of Brahms' "Staendchen." A new "Siciliana" by Santonocito was endowed with life and color and called for the unstinted applause of the audience. H. H.

### ANNA WINITSKY PLAYS

ANNA WINITSKY, fifteen year old pianist, gave a piano recital in Steinway Hall on the evening of Dec. 3. Her program included the usual Bach, Beethoven and Chopin groups, ending with a dessert of more heft than is usually the case, calling upon Liszt, Rachmaninoff and Chasins for its numbers. Beethoven contributed his Sonata, Op. 57, and the Chopin group included the Fantasia Impromptu. Miss Winitsky is to be commended for her temerity in tackling numbers which are

worthy of the efforts of more seasoned pianists.—H. H.

The third song recital of Harriett Eells, mezzo-soprano from Cleveland, took place on Saturday evening, Nov. 26, in the Town Hall. An unhackneyed list of songs revealed Miss Eells' virtues of lucidity of diction and warmth of tone to good advantage. Her program included numbers by Brahms, Hugo Wolf, Faure, Caplet, Grovlez, Mousorgsky and a group of English folk songs.

A violin recital in the Engineering Auditorium occupied a number of devotees of the bow on Nov. 28 when Karl Kraeuter appeared therein. The Elshuco Trio and other ensembles have claimed the attention of Mr. Kraeuter in the interim of a year since he made his first New York bow and his reappearance was greeted by a friendly audience. Outstanding among his numbers were Bach's Sonata in C Minor and Ernst's "Concertino." Emanuel Bay accompanied.

On the same evening Youry Bilstin, cellist, made his second appearance during the month of November. A large audience relished Mr. Bilstin's playing and enjoyed the experience of listening to an unconventional program. This included several arrangements for the cello by Mr. Bilstin.

Another second appearance, but a farewell in addition, was occasioned by Povla Frijsh on Tuesday evening, Nov. 29. The place was the Engineering Societies Auditorium. The Danish soprano won an ovation for herself in her final appearance, erudite listeners again noting her intelligence, her flair for the dramatic and the delightful warmth of her personality. Frank Bibb again assisted Mme. Frijsh in her vocal delineations.

In another quarter of New York, at the same time, a young Chilean was exhibiting her brilliant pianistic gifts. She was Rosita Renard, who returned after an absence of five years to give a recital in Steinway Hall on Tuesday evening, Nov. 29. Her program consisted of such tried and true numbers as the B Flat Partita by Bach, three etudes, nocturne and the Sonata, Op. 58 by Chopin, and the "Don Juan" Fantasy by Liszt. She was most warmly received.

Stell Anderson, blonde pianist, occupied Town Hall on the Wednesday evening following, opening a vital program with Brahms' "Capriccio" in B minor and his "Intermezzo" in B flat minor. Chopin and Liszt were represented upon her list, with Skriabin Schumann, Debussy and the "Mephisto Waltz" of Liszt providing a conventional ending. Brilliance, spirit and a powerful technic characterized her recital.

Seated in the midst of their audience the People's Chorus of New York, of which Lorenzo Camilleri is the leader, gave their first concert in Town Hall on Saturday evening, Dec. 3. Christmas Carols were given the precedence on this occasion, drawn from Bach's "Christmas Oratorio." Margaret Hamilton, one of last year's debutantes, played solos by Rubinstein, Debussy and Delibes-Dohnanyi. There were also English Folk Dances.

As on the preceding Sunday afternoon, Frank Gittelton, violinist, and Austin Conradi, pianist, combined their talents to provide musical entertainment in the Guild Theatre on Dec. 4. Mr. Gittelton, who has played often in this country and abroad, is a member of the Peabody Conservatory and Curtis Institute faculties. The Ireland's A minor sonata, with Mr. Conradi furnishing the piano part. Numbers by Saint-Saens, Kreisler, Joachim, Sarasate and Wieniawski were accompanied by Frank Bibb.

A little off the beaten track of concert halls, the Princess Theatre provided the place for Robert O'Connor's evening of piano music on Dec. 4. Mr. O'Connor has been heard in recital before and has consistently demonstrated the facilities at his command through such mediums as Bach, and Scarlatti. A feature of his program was the modern music by Debussy, Franck, Skryabin, Ravel and De Falla.

German, French, Italian and English were the languages essayed in song by Alice Ralph Wood, soprano, in Steinway Hall, Dec. 5. Stange, Strauss, Cimara, Wolf-Ferrari, Szulc, Debussy, Besly, Shaw, Woodman, Wolf and Ware, with an added aris by Godard, were the composers represented on Miss Wood's ambitious list.

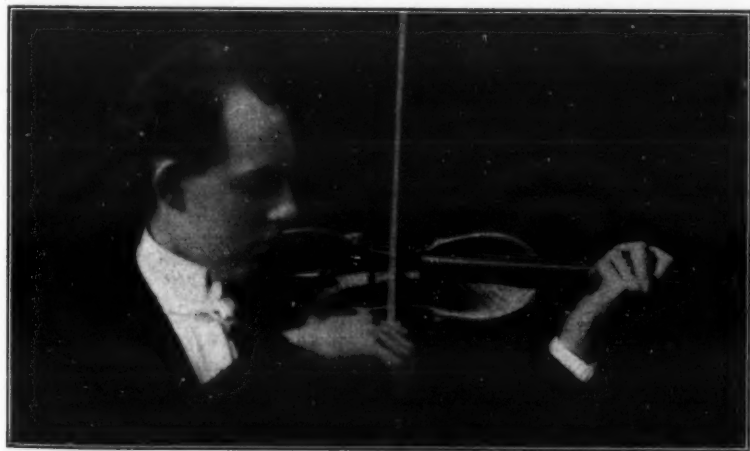
Charles Albert Baker accompanied.

Following the lead of Paderewski, Irvin Schenkman, young pianist appeared in Carnegie Hall and played in the dusk of an unlighted auditorium, Monday evening, Dec. 5. Brahms and Chopin formed the major part of his program, with Ravel and Debussy bringing up the vanguard. A high rate of speed was a conspicuous feature in all of Mr. Schenkman's readings except the Chopin which was played with understating. He was warmly applauded.

A fashionable audience applauded Eva Mali, soprano, daughter of the former Consul-General, Pierre Mali, in her costume recital in Steinway Hall on the evening of Dec. 10. This was the debut of Miss Mali who incorporated within the bounds of her interesting program three changes of costumes to fit the nature of her songs. Her pieces were Italian songs, sung in Tuscan peasant dress, old English songs, airs from the French court and concluding modern numbers in French. Williard Sektberg was her accompanist.

Husband and wife appeared in a recital of vocal duets in Chickering Hall Friday evening, Dec. 9, when Mr. and Mrs. Justin Williams presented an out of the ordinary program. Mr. Williams doubled his duties and played the accompaniments for himself and his wife. Old Welsh airs, a pair from Bach's "Peasant Cantata," German, French and English songs of the romantic persuasion were among the evening's offerings. The informality of the program elicited warm applause.

Under the leadership of Marshall Bartholomew, members of the Yale Glee Club were heard in their annual concert in the Town Hall, Dec. 10. In deference to the season, Christmas Music opened their list of songs which included folk songs, 16th Century German melodies, Sea Chanties, Spirituals, and Songs of the Alma Mater. Deems Taylor and Seth Bingham were represented as arrangers of Armenian and English folksongs, while Morris W. Watkins and George Mead were the evening's accompanists.



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# CHORAL SINGING INCREASES

## Dayton Choir School Develops Leaders

By MARTIN H. HANSON

CHORAL singing in America is definitely in the ascendant. We may not as yet be a great singing nation in the sense that England and Germany are, but the past eight years has seen enormous progress in the development of this art, and the future is full of promise.

In both the aforementioned European countries singing seems to be a necessity to the people. It is their nature to sing. In England particularly there is scarcely a hamlet that has not a chorus of good and frequently excellent quality. Every cathedral has a choir school of a caliber that we boast of only in two or three of our great metropolises. Of the scores of great metropolises. Of the scores of splendid choirs in England, the finest in my opinion are those at Westminster Abbey, St. Paul's Cathedral, York Minster and the Temple Church of London. These represent the highest development of choral singing.

Germany excels in its male choruses, although it also has a number of remarkable mixed choruses. The most famous choir is that at Thomas Kirche in Leipzig, where Dr. Karl Straube is now cantor. Here the great Bach once directed the choir, composing at the time exclusively for his singers. The same loft where once he conducted today is occupied by Dr. Straube.

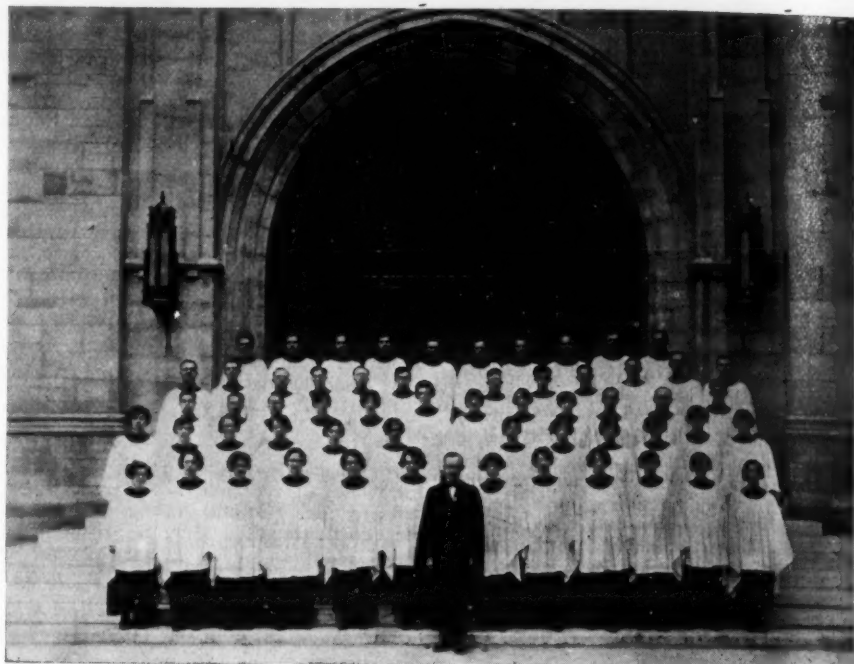
### An Outstanding Choir

The outstanding European male chorus in my opinion, is not in Germany, however, but in Czechoslovakia. It is the Prague Choir and is composed of sixty school teachers, a number of them university professors. This choral group is not associated with any church nor supported by any institution. Since its inception it has met with such success that it has always been self-supporting. Within a short time the Prague Choir is to come to America for a tour under the auspices of the Czechoslovakians of this country. If one judges by the influence foreign choirs have had on us in the past, this one will undoubtedly give a tremendous impetus toward the development of American male choruses.

It was the importation of a European choir that provided the first impulse for better choral singing in this country. Eight years ago I brought over the Vatican Choir with its eminent director, Mgr. Casimiri. Up to that time whatever choral singing we had had was of purely local interest and generally of rather second rate quality. The tour of this choir made a great impression. It resulted shortly in a similar tour by St. Olaf's Lutheran Choir, connected with St. Olaf's College in Northfield, Minn. So far as I know, this was the first time an American chorus attempted anything of the sort.

### The Result in Dayton

The most important result came a little later in Dayton, Ohio. A young musician heard the St. Olaf Choir while it was on



The Dayton Westminster Choir, Organized by John Finley Williamson Five Years Ago

tour. He was fired with ambition to establish a similar choir in Dayton. He gathered together a group of young men and women parishioners of the Westminster Presbyterian Church there and began to rehearse them twice a week. Then he attempted two special concerts, little dreaming what the result would be. Immediately the fame of this new choir began to spread and requests came for concerts in outside cities.

This man was John Finley Williamson, and the choir which he organized the now nationally known Dayton Westminster Choir. In five years it has become 'a tremendously important force for bettering choral music in America, not only through its tours, but also through the Westminster Choir School, which has grown up as a result of the choir.

A year ago Williamson established this school. Its purpose is to train and develop choir leaders who will go to cities all over the country and build up church music. The enrollment already numbers a hundred students from twenty-three different states. They are taking a stiff three year course which includes vocal technic, instrumental music, orchestral and choral conducting, the history and analysis of church music, English, psychology, harmony. They also have practical experience in training groups of singers in and about Dayton. There are now singing under Mr. Williamson and his students about 1200 voices.

### Study Every Type

The students are taught every type of worship,—Protestant, Jewish and Catholic, so that they may direct in any church or synagogue which may call them. The first graduating class does not go out until 1929, but already there is a long waiting list of applications from ministers all over the country who desire trained choir leaders. Also there are thirty-four students who have gone from the school before finishing their course to take important posts.

The finest singers from the advanced classes of the school are selected to make up the Dayton Choir, which annually goes on tour to arouse greater interest in choral music. Its success is no better indicated than by the fact that a week or so ago an audience of 9004 paid to hear it in St. Louis.

There are other evidences of the influence of the choir. Northwestern University has established a department in its music school for training choirmasters. This has a subsidy of \$100,000 from the Carnegie Foundation. Columbia University and New York University have also founded departments of a similar character.

### Raising the Level

This growing movement to produce trained leaders of song cannot help but have a tremendous effect on the quality of America's singing within the next few years. Our church singing in the past has been for the most part a pathetic farce. Too often it is in the hands of the pastor, who may know nothing at all about music or be entirely unfamiliar with the masterpieces of the great composers, may even be tone deaf. But our clergymen are awakening to the importance of good music as a part of worship. We have scores of letters from ministers asking for leaders and advice from Dayton. Then too, among our students are several clergymen,—young men who have recently been ordained and who wish to get a good musical background before attempting leadership of a church.

Choral singing will do more for the masses than orchestral music. To understand and appreciate symphonic music requires a good musical training. But anyone with a voice can enjoy and participate in singing. What is needed is good leadership. And leaders are now in the making.

### Pittsfield Society Appears

PITTSFIELD, MASS., Dec. 7.—The Choral Art Society, assisted by the Brahms Quartet and Eleanor McCormick, pianist, gave a concert in the Capital Theatre Nov. 27. Led by Frank C. Butcher, the chorus sang Gounod's "By Babylon's Wave," the "Hymn Before Action" of Walford Davies and shorter songs. Hugh Wilcox, organist, accompanied. The Brahms quartet, which is composed of Claribel Banks and Louise Osborne, sopranos, and Nancy Hitch and Elinor Markey, contraltos, appeared in costumes of the period of Brahms. French and Italian lyrics, a group by Brahms and modern songs were their contributions. Mendelssohn, Debussy and Chopin numbers were played by Miss McCormick.



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## A RHYTHM THAT ELUDES

PHILADELPHIA, Dec. 14.—No white man can ever really learn an Indian dance or catch the spirit of Indian music so says Frederic Cardin, a member of the Miami tribe of Oklahoma, who is a student at the Curtis Institute of Music.

"It is necessary to have lived as an Indian to capture the feeling of the dances and music," maintains Mr. Cardin, who is known by his Indian name "Pejawah" on the Quappaw Reservation where he was born. "The first American forgets everything else when he is dancing, expressing his innermost feelings and losing himself in the music. Indian music is a tradition, an expression of Indian life and feeling—reminiscent of the varied history of the race, and inclusive of its love and understanding of nature.

"The most important attribute of this music is rhythm first, and then melody. While there is always the definite beat of the tom-tom, it is by no means the only music. There are love songs, prayers, comic songs, songs of joy and sorrow, of thanksgiving and of war. The flute is the only musical instrument used by the Indians, but flute

melodies may easily be transcribed for the violin. Indian music is difficult to reproduce because their quarter tones are actually sung, and often there will be a combination of as many as three different rhythms at once."

### Indian Pageant Celebrates 50 Years' Progress

LAWRENCE, KANS., Dec. 11.—An Indian pageant, commemorating half a century of endeavor among the Indians of North America, was an impressive feature of a "pow-wow" held by various tribes here on Nov. 11 and 12. The pageant was written by Ella Cara Deloria of the Haskell Institute faculty. Indian musical instruments, tribal melodies sung in the Indian manner and tribal dances in a half primitive setting, but with a background of civilization furnished by the modern stadium and buildings of the Institute, attracted much interest.

F. A. C.

## Béla Bartók Arrives

(Continued from page 7)

evidences of tonality. Likewise in my second String Quartet (first and third movements in A Minor, second movement in D Minor), in my Violin Sonata in C Sharp Minor, and in my Violin Sonata in C Major.

"Second, I now believe that I should hold to tonality, in spite of earlier tendencies to the contrary. My new works evidence a more decided tonality as compared to my works of five or six years ago. Examples of the latter are the above mentioned violin pieces, in which tonality is readily recognizable, although often somewhat sidestepped, blurred. Here are some examples of newer works: Piano Sonata (1926), Concerto for Piano and Orchestra (1926), the first in E Major and the second in E Minor. In both of these compositions the evidence of tonality is far more distinct than is the case in the older violin pieces.

"I do not care to subscribe to any of the accepted contemporary musical tendencies, for instance those which may be considered as objectively impersonal, or consisting of a solely polyphonic or solely homophonic nature. My ideal is a well measured balance of these elements. I cannot conceive of music that expresses absolutely nothing.

"I consider it as inadvisable to devote oneself rigidly to a certain definite tendency in music, so that one becomes dominated by set rules. This attitude of mine is dictated in part by a natural reaction against any outcropping of 'romanticism,' which too is an exaggerated form of a definite tendency."

### The Strauss Verdict

The reader is now requested to note a similar line of reasoning, differently expressed, in Richard Strauss's verdict on the new music. As a composer Strauss antedates Bartók by decades, yet his earlier tone poems were the subject of just such contention in Europe as is now the case with the younger man's so-called "queer" pieces. Said Dr. Strauss during the course of an interview at his handsome new villa in Vienna:

"I do not avoid the subject of the 'new music' by hiding behind the trite commonplace 'I do not understand it.' I understand it very well. Permit me to be credited with possessing an ear capable of hearing everything written down in one of these scores of yesterday or of day after tomorrow. I am likewise able to discover all the 'interpretations in sound' which our young composers are striving for. The one thing that fails me is the necessary faith in this sort of art practice, or rather the conviction that I can make no use of the thing in it which holds my attention.

"One of its features I shall never become reconciled to: the ceaseless unharmoniousness. Whoever has heard my 'Elektra' knows very well what I am capable of achieving in the way of dissonances. Nevertheless I considered it ridiculous to compose an entire opera in the style of the big scene of *Clytemnestra*. I have been asked whether the scientific foundation of tonality will prove to be music's 'salvation.' With all respect to science, it is my opinion that the only salvation needed will be the appearance on the scene of a virile young tone

poet blessed with genuine inspiration. Inspiration alone is what impresses; only he will outstrip the slow moving vehicles of his hearers who can capture the imagination with something truly new.

"Such novelty, however, must come of itself, must not have been a creation of the head. I take to hand my facsimile score of the 'Meistersinger' and what do I see? The plainly evident personal moods of the master as shown by his script. Here he wrote nervously, hastily; there he sailed along with carefree mind toward the conclusion. Unusually interesting inspiration teamed with art—that is everything!"

### The Trained Observer

The critic Korngold presents the viewpoint of the trained observer, and behold! it is scarcely very dissimilar from that of the two composers:

"The latest phrasey solution to the 'new music,' which otherwise pretends to express nothing at all, is that it 'seeks to interpret the atmosphere of modern life.' Nothing could be more false than such a phrase, or any similar inference that a fad of the moment could eloquently express the character of the age, or that it is music's mission to interpret such an expression. The ageless art of music has never been known to attempt anything of the sort even in its loftiest and most inspired creations. If rightly considered, just the contrary.

"Were the age we live in really so godless and empty, so soulless and demoralized, so superficial and without taste as the 'new music' would have us believe through the medium of its productions; if the dominance of the cinema, the revue, jazz, the soulless art of merely entertaining, the ever-increasing craze for nudity and the dance, if all these things pointed to the danger of a profound psychological change in human nature, instead of to a mere surface indication of modish fads, then it should be just the musician's duty to compose in opposition to such tendencies.

### Clearing the Chasm

"Composers should seek to cleave a wide chasm between tendencies of this sort and the art of music, instead of attempting to translate the supposed chaos of the age into terms of music-chaos, or vice-versa. For only in this way will they succeed in upholding the traditional function of music, and keep bright the flame of its true destiny.

"It must be granted, of course, that in order to maintain this ideal state of the art, in order to create inspired, beautiful and lofty music, there must exist the God-given grace of a specifically musical phantasia. It may be that the age is lacking such a grace, for at best it is revealed but rarely. The history of the art shows that in whole decades, or even longer periods of time, it has either been denied entirely or given very sparingly. And we shall wait in vain if we expect the potent magic of the creative grace to become revealed because of formulae and solutions, or of subtle intellect, or the craze for ugliness, or parodies on everything hold to opera, melody, song and drama, or musical party-terrorism, or musical commercialism, or dishonoring Beethoven, or gas attacks on the ear and taste of the public."



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Yon rendered a program which brought out not only his exceptional gifts as an organist, but also his ability as a composer. The public rarely has an opportunity to hear concert works written for organ and played by so distinguished a musician.—*Los Angeles Daily Times*.

Mr. Yon revealed a talent that may be spoken of superlatively. A composer, as well as a marvelous technician, his understanding encompasses all the delicacy and all the strength of the work he is interpreting, and he brings forth its various passages with a complete mastery of shading.—*Seattle Times*.

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# NAPOLEON, AMATO AND WHAT HAPPENED IN HOLLYWOOD

By THORP McCLUSKY

A NEW rôle, one in which he has no use for his famous baritone voice, has just been learned by Pasquale Amato. The former Metropolitan star has gone into the movies, stepping out of his own personality as singer and teacher to face the Kleig lights in costume and makeup.

It is as *Napoleon* that film fans will see him when the new Warner Brothers picture, "Glorious Betsy," appears on the screen. From his former experience as the "little corporal" in "Madame Sans-Gêne" with Geraldine Farrar, Amato drew his knowledge of how the rôle should be enacted. Dolores Costello will have the title rôle in the new picture.

Amato was secured by the company through another famous ex-Metropolitanite, who is also to be in this picture, Andres de Segura, who, however, is no newcomer to the screen, having played in previous pictures.

## From Seven to Six

Three weeks of gruelling work, sometimes from seven in the evening until six in the morning, were required for Amato's part in the screening. During this constant strain, the baritone insisted on meeting his pupils regularly and maintaining his regular life outside the studio. Many operatic appearances were also made by the singer during the nine weeks which he spent in San Francisco, and in Los Angeles, where the picture was filmed.

Upon his return to New York recently, Amato described with enthusiasm his new venture, declaring that he was seriously considering the company's offer to feature him in another picture next spring.

"Do you wonder that my gray hairs have disappeared?" he questioned, turning his head about, to show that no evidence of his many years in concert and opera remained. "It is dyed! I would like to attribute its youthfulness to the California climate which I find marvelous, but I cannot."

Amato found many things to interest him in the studios: The methods of photography, the realistic effects which can be obtained indoors, with special lighting effects, and the use of airplane propellers to create the impression of a storm, with the assistance of huge nozzles equipped with sprayers to simulate rain.

It was during the storm scene, where *Napoleon* meets his brother, *Jerome Bonaparte* (played by Conrad Nagel) in a small open boat that the only disaster in the filming occurred. Standing in the stern of the boat, with a raging "Atlantic storm" beating in his face, Amato discounted the force exerted by the propellers, and was promptly tumbled over the boatside into the water. The second trial proceeded without calamity.

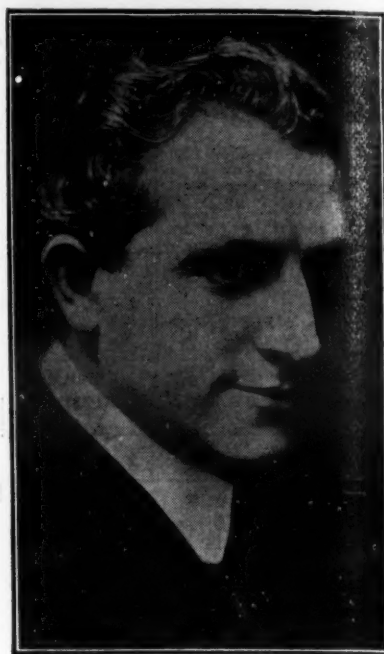
## Barrymore's Praise

The baritone-actor expressed great admiration for the work of his co-stars, which was returned by them in full measure. John Barrymore, hearing that Amato was playing the picture, dropped in the studio to watch the filming of the boat scene, and praised "Napoleon" generously, and expressed the sincere desire to see Amato appear in future films. This possibility is extremely likely, as the baritone passed excellent screen tests and is said to possess features which are unusually fine for screen appearance.

"Glorious Betsy" will probably be released in about three months. It is a film which called for tremendous expenditure and an enormous amount of research to insure conformation with the historic period of the story.

While filling the increasing requirements as a teacher which Amato met in Los Angeles, the baritone discovered a remarkable singer in Chief Yowlanche, Yakima Indian from Washington. The Chief plans to come to New York this month to continue the studies begun with Amato on the west coast. Other pupils who will come East for the same purpose are Beatrice Borbridge of Alradena, Cal., and Eva Gruninger Atkinson, vocal teacher in San Francisco.

Amato's studios at the Ansonia opened immediately upon the baritone's arrival from



Pasquale Amato

the West. He has also fulfilled several concert engagements since that time, singing in Philadelphia Nov. 13, with Edith Piper, soprano, as assisting artist; in Tampa, Fla., Nov. 19 and in Bridgeport, Conn., Nov. 29. Other engagements are scheduled for Dec. 3, in Greenwich, Conn., and in Philadelphia again on Dec. 19.

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# Some Recent Books

Reviewed by ITALIA LANZ

**The Heritage of Music.** Essays by R. R. Terry, W. G. Whittaker, Gustave Holst, Thomas F. Dunhill, W. J. Turner, Donald Francis Tovey, Herbert Thompson, J. A. Fuller-Maitland, Cecil Gray, Ricard Capell, and M. D. Calvocoressi. Collected and edited by Hubert J. Foss. N. Y. and London, Oxford University Press, 1927.

THE Heritage of Music is a series of essays which treats of a certain composer's achievement and his particular niche in musical history. Hubert J. Foss, editor, considers the publication of an additional volume should this one meet with public favor. As it is well written and not the less readable and interesting for all that, it ought to prove quite popular. Musical annotations illustrate various statements, although the volume is not technical, but is rather for the layman.

In the short space necessarily allotted to him, Sir Richard Terry, late director of music at Westminster Cathedral, writes of the objectivity of Palestrina. Palestrina lived during the Renaissance when the arts were placing their trust in ancient Greece as they sought for renewed inspiration. Music alone did not heed the call, but on the contrary did itself proud in a faithful and logical development of Mediaeval ideals, finished off with a nicer sense of the Renaissance taste, and remaining as modal in character as the plainsong. Music in full of Palestrina's "Improperia" illustrates the text, disclosing the error which the only other English publication of the music had so inadvertently made, due to the old habit of printing several parts together.

Bach's works are analysed by Dr. W. G. Whittaker, conductor of the Newcastle-on-Tyne Bach Choir. Deductions as to why Bach has only recently received his due are presented.

Henry Purcell, whose "The Faery Queen" was produced by Cambridge in 1920, and who is chiefly known for his church music, receives an interesting appraisal of his melodious works by Gustave Holst, composer. Purcell's "Dido and Aeneas" is the one perfect example of English opera. The Friends of Music are presenting this opera orchestrally in Town Hall, Dec. 18.

Papa Haydn who "praised God with a merry heart," was the fountain head of modern orchestration and the sonata form, and by quickening the tempo of the minuet laid the way to the scherzo. His ever vital curiosity of mind is shown in his willingness to learn from the younger generation, and more particularly from Mozart, who in turn benefited from a study of Haydn's works. Thomas F. Dunhill, composer and adjudicator, elucidates the works of Franz Joseph.

W. J. Turner, musical critic of the *New Statesman*, holds that Mozart, essentially the intellectual musician, has never been exceeded by any other composer for vital energy. The pleasurable reactions achieved by Mozart's music, were however engendered by his melancholy.

The dissertation on Franz Schubert by D. F. Hovey, Reid Professor of Music at Edinburgh University, is a lengthy exposition of the work of *Kanevas*, and his general relations with the composers of his day.

Herbert Thompson, musical critic, heads his study of Beethoven with a chronological survey of that composer's career. A study of the symphonies is prefaced with a consideration of the sonata form, ending with an examination of the string quartets, piano-forte sonatas, and a bibliography.

Robert Schumann's questionable place among the composers is remarked, by J. A. Fuller Maitland, late music critic of the *London Times*, though Schumann nevertheless influenced César Franck.

The pros and cons concerning Johannes Brahms are laid down and his duality of character accounted for by Cecil Gray, author of "A Survey of Contemporary Music."

In the chapter on "Michail Ivanovitch Glinka and the Russian School," M. D. Calvocoressi, translator and critic, gives a digest of the school, which Glinka vitalized by his incorporation of native songs. The recent nationalism in music had its beginning with Glinka and his promotion of Russian airs in the sixties. Calvocoressi also has a chapter entitled, "From César Franck to Maurice Ravel." The music of Ravel and of Debussy he finds is derived from Couperin, Rameau, and others in their pure abstract music.

The wildness of Wagner's music, that seemed so chaotic to conservative die-hards,

and was welcomed by those of an inquiring turn of mind, was the counterpart of the prevailing romanticism in literature and art, much as the works of our moderns such as Schönberg, Stravinsky, Bartók, Hindemith, *et al*, are reflected in the arts of today. Richard Capell, music critic of the *London Daily Mail*, traces Wagner's career and his influence.

**The Book of Knowledge.** The Children's Encyclopedia. Editors in Chief, Holland Thompson and Arthur Mee. New York, the Grolier Company.

ONLY a writer with the child's priceless point of view would have thought of turning staves and bars into "A Fence of Posts and Wires" as Lawrence Jacob Abbott has done in "The Development of Music" for the Grolier treasure house. And it is just this ability to put himself in the child's place and see things through the child's eyes that gives Mr. Abbott his especial tact in dealing with a subject which some writers of a former generation insisted on handling in a dull and ponderous manner.

Expanding the fence idea, Mr. Abbott shows, by means of a clear illustration, how the wires become "notes running along," and how two tunes at the same time form counterpoint. Another kind of fence has posts made of "big chords in which all notes sound together" to represent harmony.

Reading Mr. Abbott's contribution to the Grolier book, (which consists of twenty volumes and contains an immense amount of information about almost everything that child or adult can think of) one can understand the enthusiasm expressed by Walter Damrosch in his "Foreword for the Story of Music." Says Mr. Damrosch: "Mr. Lawrence Jacob Abbott's article on the development of music is so able, and tells the story in such clear accents, that it can be appreciated not only by children, but those children of a larger growth who have not had opportunities for appreciating the greatest of all arts. . . ."

As an instance of Mr. Abbott's skill in presentation, the introduction to his first chapter is typical. It runs: "A practical joke was once played on a great musician by a friend of his," and so on, leading naturally into a historical sketch of how music began to acquire articulation among the primitive people of the earth. Concise sketches of instrumental development and of the lives and work of great composers are followed by terse explanations of what is being done today, even Gershwin and jazz finding their rightful place.

All this text is copiously illustrated with authentic portraits and attractive imaginative pictures.

**The Midnight King**, a novel. By George Delamare. Rae D. Henkle Co., N. Y., 1927.

DEAR old Ludwig of Bavaria, guileless because of so much of that viridian hue about the gills of democratic concert and opera fans who object to the inconsiderate presence of the rest of the audience, has been exposed to analytical treatment in novel form.

"The Midnight King" by George Delamare is a translation by I. Louis Bierman of "Le Roi de Minuit." It reads smoothly enough. As a novel it lacks a proper exposition of what would seem to be the interesting details of King Ludwig's life. It covers the latter years of his existence, so that his association with Wagner and his musical activities are not especially dwelt upon.

Lola Montez, whose variegated personality is represented by *Sabine Sorelli*, supplied nearly all the music there is. Indeed she romantically enters upon Ludwig's horizon singing *Isolde's* death song, just as Wagner has finished playing it on the piano for King Ludwig.

Richard, in fact, is in a hurry to journey to Venice, as who wouldn't be, his royal patron being a hindrance to continued prosperity as *persona grata* with Berlin and the new German empire. *Sorelli* is in difficulties with the Berlin secret police. To save herself she agrees to keep Ludwig's fancy turned to extravagances that eventually are to swallow him up. The thriller title is taken from King Ludwig's penchant for midnight strolling.

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## Providence Lists Prove Attractive

Glee and Musical Clubs, Also Boston Musicians, Present Programs

PROVIDENCE, R. I., Dec. 15.—The University Glee Club of Providence, composed of alumni of various Universities of the country and numbering upwards of seventy-five members, gave its thirty-eighth concert in Memorial Hall on Dec. 2 before a representative audience. Berrick Schloss conducted with characteristic skill, and Gitla Erstinn, New York soprano, was the soloist. Beatrice Warden Roberts accompanied.

### Quintet Concert

A superb concert was given by a quintet from the Boston Symphony in Sayles Hall of Brown University on Sunday afternoon, Dec. 4. This concert was arranged as one of the series of Sunday vesper services, and the program was of a character to meet the tastes of a somewhat cosmopolitan audience. The musicians were: Gaston Elcus, first violin; Pierre Mayer, second violin; Georges Fourel, viola; Alfred Zighera, cello, and Howard Goding, piano. The program included music by Mozart, Saint-Saëns, Tchaikovsky, Lalo, Liszt and Franck.

The Monday Morning Musical Club, Mrs. Harold J. Gross, president, made a feature of "Composers' Night" at a recent meeting. Music by Ruth Tripp, local pianist and accompanist, and lyrics by Grace Sherwood were numbers of special interest. Ada Holding Miller, Marguerite Watson Shaf-toe, Elsie Lovell Hankins, Mrs. Preston Arnold, Helen Schanck, Mary Brooks, Ruth Moulton, Louise Waterman, Mrs. George Hiller, George Hiller and Walter Morris took part in the program.

N. BISSEL PETTIS.

VANCOUVER.—"Messiah" will be sung by the Vancouver Choral Society on Christmas Day in the Vancouver Theater, under the baton of John Borthwick.



*The Names of Former Opera Stars Shone Through the Mist of Years and the Fog of Intervening Plaster When Workmen Tearing Down the Walls of Thompson's Spa in Boston, Where Many an Aristocrat of Former Days Partook of a Light Lunch, Came Upon an Inner Wall on Which Were Posters Advertising Operas of a By-gone Period. Although Parepa and Brignoli Were Among the Singers, Tickets Were Listed at One Dollar*

### "Distant Bell" Has Premiere

STOCKHOLM, Dec. 4.—The premiere presentation of Franz Schreker's "Der Ferne Klang" was made at the Theatre Royal, under the musical direction of Armas Jarnefelt. The décor was created by Mr. Jon-And.

### Orlando Chorus Has New Leader

ORLANDO, FLA., Dec. 14.—Dr. Henry W. B. Barnes will direct the Orlando Choral Society this season, succeeding Walter Drennen, who conducted last year. Dr. Barnes was formerly conductor of the President's Chorus in Chicago. P. P.

## Modernism Liked in San Francisco

Weisshaus Presents Hungarian Compositions to Cordial Audience

SAN FRANCISCO, Dec. 13.—Imre Weiss-haus was presented to San Francisco under the joint auspices of the New Music Society and Ida Gregory Scott, and created a decidedly favorable impression in an interesting piano program of works new to this part of the country. Zoltan Kodály, Bela Bartók, Pal Kadosa, and Weisshaus himself were represented by compositions that were modern but not shocking—and more interesting than provocative. A large audience instilled real warmth into its applause.

Kodály's "Parlando" and "Tranquillo," from Op. 11, were exquisite both in conception and in performance. Bartók's "Eight Improvisations on Hungarian Folk-Songs," Op. 20, were of much interest—presenting conservative themes in cubistic manner with fascinating rhythms. The Kadosa Sonata, No. 1 contained much poetry. There were charm and drama in the pianist's own compositions—built on an exotic scale, but in definite pattern. His Prelude and Poco lento were the most delightful, although his Sonata and other numbers contained much of interest.

### Kremer Stops Show

Isa Kremer—balladist of concert fame—has been fulfilling a fortnight's engagement in the two-a-day at the Orpheum, sharing stellar honors with Toto—the clown unusual! Miss Kremer achieved the distinction of stopping the show! Her personality and choice of songs (not to mention her exquisite gown) have helped her to succeed as few concert stars have been able to do in local vaudeville annals. She sang a French Lullaby (in French!), a German number, and two or three English numbers including "No Sir" and "The Second Minuet." Leon Rosenbloom is her accompanist.—MARJORY M. FISCHER.

NEW LONDON, CONN.—The Dartmouth College glee and instrumental clubs gave a concert recently in the Connecticut College. Leaders were Gordon Graham and Edwin Lilley, Jr.

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## THE TURN OF THE DIAL

THE first appearance before a microphone of Josef Lhevinne, who has just returned to New York from his latest successful piano tour of Europe and the United States, will mark the inaugural Ampico Hour of Music, the first in a new series, which will be broadcast by the National Broadcasting Company through the Blue Network beginning New Year's night. Following this program, which will be heard from 7:15 p. m. to 8:15 p. m., E. S. T., the remainder of the programs will be regular Thursday evening features, beginning Jan. 5. An orchestra, conducted by Frank Black, will form the background of this new presentation, and there will be many eminent soloists from time to time.

### Christmas Music

Christmas carols and songs will be featured by the Mendelssohn Quartet during the Edison Hour to be broadcast over WRNY (970 k) Tuesday, Dec. 20, from 8 to 9 p. m., E. S. T. The members of this group are Harold Dearborn, tenor; Joseph Mathieu, tenor; Harold Wiley, baritone; Howard J. Gee, bass. The orchestra will also emphasize the Yuletide spirit, under the leadership of Joseph Bonine.

Contributions by famous composers to Christmas music will be the theme of the next Kolster Hour to be broadcast by the Columbia Broadcasting System and the network headed by WOR (710 k), Wednesday, Dec. 21, at 9 p. m., E. S. T. In the presentation will be a male quartet, Karolers, the Kolster Symphony and vocal soloists.

### The Week on the Air

**Maria Kurenko**, soprano, and **Beatrice Harrison**, cellist, in Atwater Kent Hour, **Sunday, Dec. 18** at 9:15 p. m., E. S. T., over Red Network.

**Judson Symphony**, Howard Barlow, conducting, playing Beethoven's First Symphony and Ippolitoff-Ivanoff's "Caucasian" Sketches in Columbia Symphony Hour, **Sunday, Dec. 18**, at 3 p. m., E. S. T., over network headed by WOR (710 k).

**George Barrère**, directing the Barrère Little Symphony, in regular Grebe Synchrophase Hour, **Sunday, Dec. 18**, at 7 p. m., E. S. T. over WABC (326 m. 920 k), New York.

**Emilio de Gorgorza**, baritone, as guest soloist in General Motors Cadillac Hour, **Monday, Dec. 19**, at 9:30 p. m., E. S. T., over WEAF and Red Network.

**Sieberting Singers** in second program, **Tuesday, Dec. 20**, at 8 p. m., E. S. T., over stations of the Red Network. Channing Lefebvre, organist; Marshall Bartholomew, director; chorus of twenty. Christmas program.

**"Aida,"** by National Grand Opera Company, **Wednesday, Dec. 21**, at 10:30 p. m., E. S. T., over WEAF, WCSH, WLIT, WRC, WCAE, WSAI, KSD, WHO, WHAS, WSM, WTAM.

**Mary Garden** in Massenet's "Le Jongleur de Notre Dame," during Balkite Hour, **Thursday, Dec. 22**, at 10 p. m., E. S. T. (9 p. m. C. S. T.) over WJZ and Blue Network. Cast, drawn from Chicago Civic Opera Company, includes José Mojica, tenor; Cesare Formichi, baritone, and Howard Preston, baritone. Giorgio Polacco will conduct.

**Wanda Landowska**, harpsichordist, guest soloist in Maxwell Hour, **Thursday, Dec. 22**, at 9 p. m., E. S. T. (8 p. m., C. S. T.) over WJZ and Blue Network.

**United States Army Band**, under direction of Capt. William J. Stannard, in Christmas program, **Thursday, Dec. 22**, at 7 p. m. E. S. T. over WJZ, New York, and WRC, Washington.

**New York Philharmonic**, conducted by Willem Mengelberg, **Thursday, Dec. 22**, at 8:20 p. m., E. S. T. over WOR (422.3 m. 710 k).

**Trinity Choir** in Christmas Carols, **Friday, Dec. 23**, at 12 o'clock noon, E. S. T. over WJZ.

**Boston Symphony**, Serge Koussevitzky, conductor, **Saturday, Dec. 24**, at 8:10 p. m., E. S. T. over WBZ (333.1 m. 900 k).

**Women's University Glee Club of New York**, under direction of Gerald Reynolds, with New York Symphony, Walter Damrosch, conducting in eighth RCA Hour, **Saturday, Dec. 24**, at 8 p. m., E. S. T. (7 p. m. C. S. T.) over WJZ and Blue Net-

work. Christmas program consisting of carols and anthems by the glee club.

### KOA Christmas

The Christmas night celebration of KOA, Denver, a cantata given by church soloists and chorus, will be broadcast from the Central Presbyterian Church, Sunday, Dec. 25 at 7:45 p. m., Mountain Standard Time. Soloists will be Blanche Da Costa, soprano; Mildred Ruhge Kyffin, contralto; Robert Edwards, tenor; Clarence C. Moore, bass, and Herbert Alvin. Houze, organist.

### Lind Commemoration

Five years after the centenary celebration of the birth of Jenny Lind, a radio revival of the Jenny Lind tradition will be broadcast from WLW, Cincinnati. Two concerts form this presentation, the first having been given Dec. 14. The second concert will be given Wednesday, Dec. 21 at 8:30 p. m. Lydia Dozier, Cincinnati soprano, has been chosen to impersonate Jenny Lind in a program concerning many of her favorite songs.

### La Touraine Popular

The W. S. Quinby Company of Boston, which is sponsoring the Boston Symphony concerts each Saturday night over the radio, is also responsible for another regular feature which is proving to be a favorite. This is the series of Sunday night concerts by La Touraine Orchestra, an organization made up of local musicians and featuring soloists from the personnel of the Boston Orchestra. This program comes over WEEL of Boston each Sunday from 7:30 p. m. to 9 p. m. E. S. T. Singers have also appeared as soloists.

### Leopold and Kenyon in Newark

Ralph Leopold, pianist, assisted by Susanne Kenyon, soprano, appeared on the program presented at Saint Vincent Academy, Newark, N. J., recently. Mr. Leopold was heard in works by Schytte, Chopin, Arensky, Amani, Jongen, Rachmaninoff, Skriabine and Leschetizky. The outstanding number on his list was the Dohnanyi Rhapsodie in C Major. Miss Kenyon's offerings included two groups of modern and old French songs. Both artists were enthusiastically received.

### Alford Fills Bookings

Rolla Alford, baritone and teacher of the Yeatman Griffith principle of voice production, who is director of the Haydn-Handel Society and of music in the First Baptist Church of Long Beach, was engaged on Dec. 1 for Alfano's opera "Resurrection" given by the Long Beach Opera Reading Club, and on Dec. 5 for the Hollywood Opera Reading Club. On Dec. 20 he is to be soloist in "Messiah" with the Ebell Club. In January Mr. Alford, accompanied by his wife, is engaged for a song recital for the Women's Club at Glendora, Cal. Mr. Alford attended the Yeatman Griffith master classes on the Pacific Coast, and came to New York for two seasons' work with this instructor.



The Malkin Trio

The Malkin Trio will give its second concert of the season in New York on Dec. 27. Manfred Malkin is the pianist of the ensemble. Jacques, who occupies the violin desk, studied under Marsick in Paris and was formerly a member of Société des Instruments Anciens, of which Camille Saint-Saëns was president. Joseph, the third brother of the ensemble, and 'cellist, is a graduate of the Paris Conservatoire and a holder of the Premier Prix; he was first known in this country through his joint tours with Nellie Melba and with Geraldine Farrar.

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# Spotlight Detects Many Notables Enjoying Costume Frolic



George Gershwin and Beatrice Lillie Unmask at Twelve o'Clock



Mrs. Christian Holmes Charms the Boa Constrictor While Eugene Goossens Looks Sad in Clownly Fashion



Olga Samaroff Wields the Circus-master's Whip Over Equines Walter Damrosch and Paul Kochanski



The Hostess Herself

## At Cobina Wright's Circus Party



Lucilla de Vescovi in a Peasant Costume Which Boasts a Satin Apron



Elinor Glyn Favors the Velvet and Spanish Lace of a Senorita



Mrs. Douglas Paige Engages Efrem Zimbalist, as Pierrot, in a Cup That Cheers



Don Jose Himself Could Look No More Spanish Than Felix Salmond, Seen Here in a Characteristic Pose.